





THE PUBLIC LIBRARY OF THE CITY OF BOSTON.
THE ALLEN A. BROWN COLLECTION.

★★M 391.12

THE MUSIC

in the

Serio Comic Opera,

of the

MANIAC,

or the

Swiss Banditti

COMPLETE

as performed by the Drury Lane Company

AT THE

Theatre

Composed and arranged for the

PIANO FORTE,

BY

Merry R. Bishop.

Ent. at Stat. Hall.

Pr. 15^s/6

London.

Printed by Goulding, D'Almaine, Potter & Comp.^s Music Sellers, & Musical Instrument Makers, 20, Soho Square, 124, New Bond Str.^t & 7, Westmoreland St.^t Dublin.

Ms. 391.12

Allen G. Bond

Aug 14, 1894

OVERTURE

to the Maniac or Swiss Banditti, Composed by HENRY R. BISHOP.

Pr.

London Printed by Goulding D'Almaine Potter & Co Music Sellers 20 Soho Square & 74 New Bond Str^t & 7 Westmorland Street Dublin.

ADAGIO
MAESTOSO

The musical score is written for piano and strings. It begins with a piano introduction marked 'ADAGIO MAESTOSO'. The piano part starts with a fortissimo (*ff*) dynamic, followed by a piano (*pp*) section, and then a 'Dolce' section. The string parts enter with various dynamics including *f*, *pp*, and *f*. The score includes several 'Tutti' markings and dynamic changes such as *ff* and *p*. The instruments listed include Flauto (Flute), Flauti (Flutes), Flau: (Flute), Vio: (Violin), Flauto (Flute), Flauti (Flutes), Flau: (Flute), Timp: (Timpani), Clar: e Fag. (Clarinet and Bassoon), Trombe e Corni (Trumpets and Horns), Flau: (Flute), Viola, Flauti e Viola (Flutes and Viola), and Fag: (Bassoon).

ALLEGRO BRILLANTE

Pedale *p* *pp* *

Cres

Left H: *pp* *mf*

p LH:

pp

The musical score is written for piano and violin. It consists of seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics and performance markings: *Cres*, *f*, *Ped*, *rf*, and asterisks (*). The piano part features complex textures with many beamed notes and some notes marked with 'x'. The violin part has a melodic line with some slurs and accents. The piece concludes with a final chord in the piano part.

ff p ff p ff p Flauto

The first system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *p*. The word "Flauto" is written above the right side of the system.

f p ff Dolce

The second system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. Dynamic markings include *f*, *p*, and *ff*. The word "Dolce" is written above the right side of the system.

Ped Tutti p

The third system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. Dynamic markings include *p*. The word "Ped" is written above the right side of the system, and "Tutti p" is written below the right side of the system.

* *mf*

The fourth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. A star symbol (*) is placed above the right side of the system, and *mf* is written below the right side of the system.

Cres f

The fifth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The word "Cres" is written above the right side of the system, and *f* is written below the right side of the system.

mf

The sixth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. *mf* is written below the right side of the system.

ff p

The seventh system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. Dynamic markings include *ff* and *p*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. Dynamic markings include *rf* and *p*.

Second system of musical notation. The treble clef part includes a triplet of eighth notes marked with a '3' and a sharp sign. Dynamic markings include *Cres*, *f*, and *ff*.

Third system of musical notation. The bass clef part has a dynamic marking of *rf*. The treble clef part has a dynamic marking of *p*. The system concludes with the instruction 'LH'.

Fourth system of musical notation. The bass clef part has a dynamic marking of *rf*. The system concludes with the instruction 'LH'.

Fifth system of musical notation. The bass clef part has a dynamic marking of *rf*. The system concludes with the instruction 'Cres' and 'ten:'.

Sixth system of musical notation. The bass clef part has a dynamic marking of *f*. The system concludes with the instruction 'Cres' and 'ff p'.

Seventh system of musical notation. The bass clef part has a dynamic marking of *ff Ped*. The system concludes with the instruction 'ff Ped' and '*p'.

pp

Cres pp

LH p

LH p

Cres

ff Ped *

rf

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes. Dynamic markings include *rf* (ritardando forte) and *f p* (forte piano).

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. Dynamic markings include *f p e Stacc* (forte piano e staccato) and *Clar:* (Clarinet). There are also some hairpins and accents.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. Dynamic markings include *Cres* (Crescendo), *Dolce* (Dolce), *Ped* (Pedal), and *Tutti p* (Tutti piano).

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music is dense with many sixteenth notes. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music is very dense with many sixteenth notes. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music is very dense with many sixteenth notes. Dynamic markings include *ff* (fortissimo) and *PIU PRESTO Con Strepito* (Piu Presto with Strepito).

Seventh system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps. The music is very dense with many sixteenth notes. Dynamic markings include *rf* (ritardando forte) and the word *Maniac* at the bottom left.

Accelerando

Clar:Tromb:&. Tutti

This musical score is for a piece titled "The Maniac". It consists of seven systems of music. The first system includes a piano part with a treble clef and a bass clef, marked "Accelerando". The second system continues the piano part. The third system also continues the piano part. The fourth system introduces woodwind parts, with the instruction "Clar:Tromb:&. Tutti" written above the treble clef staff. The fifth system continues the woodwind parts. The sixth system continues the woodwind parts. The seventh system concludes the piece with a final cadence in both the piano and woodwind parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

ALLEGRO CON SPIRITO.

RONDO
ALLA MARCIA.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'ALLEGRO CON SPIRITO'. The first system includes a piano part (p) and a clarinet part (Clar:). The second system includes a violin part (Vio:). The third system includes a clarinet part (Clar:). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A diamond-shaped symbol is present in the lower staff of the fifth system.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music is marked *Tutti f*. The bass line includes an 8-measure rest.

Musical notation system 2, continuing the grand staff notation. It includes a *mf* dynamic marking.

Musical notation system 3, continuing the grand staff notation.

Musical notation system 4, continuing the grand staff notation. The bass line includes an 8-measure rest.

Musical notation system 5, continuing the grand staff notation. The bass line includes an 8-measure rest. A dynamic marking of *p* is present.

p Clar: Corni. Trombe. e Fag:

Musical notation system 6, continuing the grand staff notation. It includes dynamic markings for *Solo.* and *Legate.*

Musical notation system 7, continuing the grand staff notation.

The first system of music consists of two staves. The top staff is in treble clef and contains a complex, rapid melodic line with many beamed notes. The bottom staff is in bass clef and provides a rhythmic accompaniment with chords and single notes. A large slur encompasses the entire first system.

The second system continues the musical piece. It features the marking "Tutti" above the top staff. Dynamic markings "f" (forte) and "rf" (ritardando forte) are present. The notation remains dense with complex rhythmic figures.

The third system of music includes an "8" marking below the bass staff, likely indicating an octave. The musical notation continues with intricate patterns in both staves.

The fourth system maintains the complex rhythmic texture established in the previous systems, with dense beaming and complex chordal structures.

The fifth system includes another "8" marking below the bass staff. The musical notation continues with intricate patterns in both staves.

The sixth system continues the musical piece with dense, complex rhythmic notation in both staves.

The seventh system includes an "8" marking below the bass staff. The musical notation continues with intricate patterns in both staves.

The opening Chorus of Banditti.

the Solo Parts sung by

M^r. G. Smith, M^r. J. Smith & M^r. Millar,

in the Maniac or Swiss Banditti.

Composed by **HENRY R. BISHOP.** R

London Printed by Goulding, D'Abaine, Potter & C^o Music Sellers, 20, Scho Square, 124 New Bond Str^t & 7 Westmorland Str^t. Dublin.

LARGHETTO. *pp e legate* Corno Solo

Clar: *Corno*

Clar: *espres:*

2^d TENOR. sotto voce.
Bass Voice **SAMSON.** who's there? who's

Stand! Stand! Stand!

Flauto *Fag:* *Oboe* *Violonc:*

fp *fp* *fp*

there?

'Tis I --- a Comrade and a Friend!

Viola

espres:

Vio: *stacc:*

Alto & Tenore 1^o

Tread lightly of our foes beware, with cau - tion to each

Tenore 2^{do}:

Tread lightly of our foes beware, with cau - tion to each

Basso

Tread lightly of our foes beware, with cau - tion to each

CORO

sound at - tend, with cau - tion to each sound at - tend .

sound at - tend, with cau - tion to each sound at - tend .

sound at - tend, with cau - tion to each sound at - tend .

smorz

pp

f Dawn 'gins al - rea - dy

f Dawn 'gins al - rea - dy

f Dawn 'gins al - rea - dy

Cres *f*

peep, and hark! The ear - - - ly twit'ring of the

peep, and hark! The

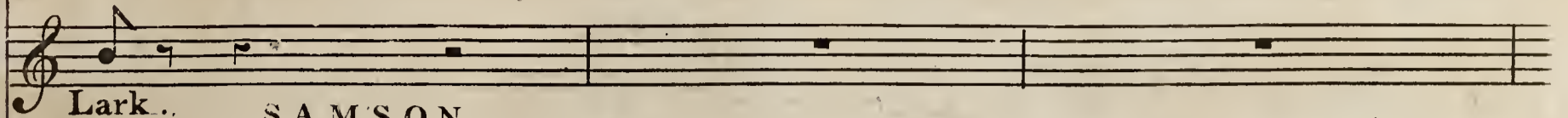
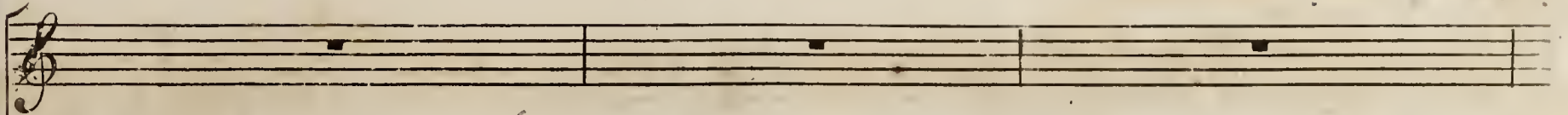
peep, and hark! The

mf *p* Vio: Solo.

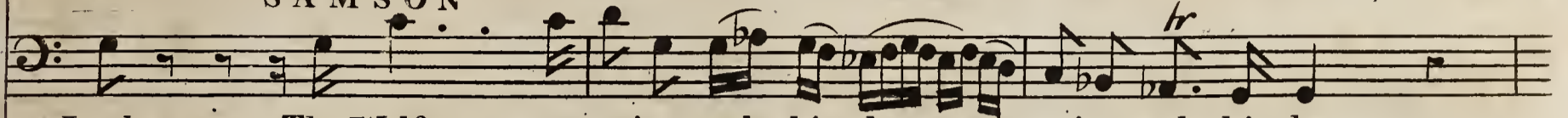
Lark, The ear - - ly twit'ring of the Lark.

ear - - ly twit'ring of the Lark, The ear - - ly twit'ring of the

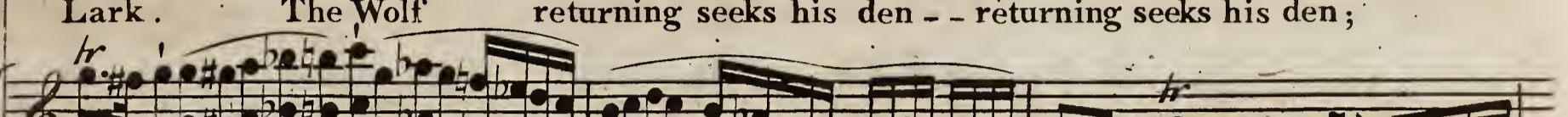
ear - - ly twit'ring of the Lark, The ear - - ly twit'ring of the



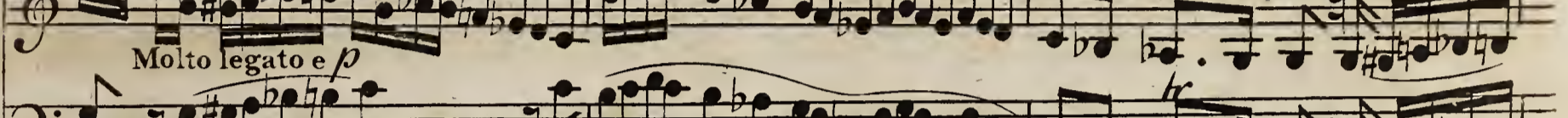
Lark.. SAMSON



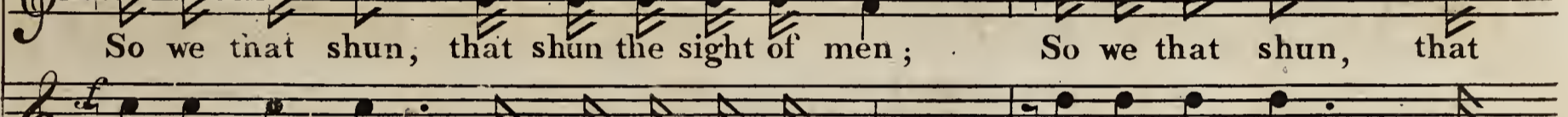
Lark. The Wolf returning seeks his den -- returning seeks his den;



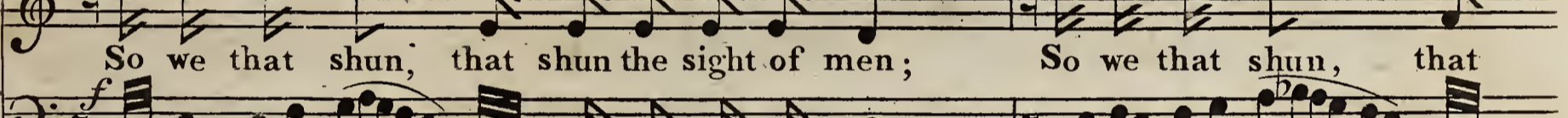
Molto legato e p



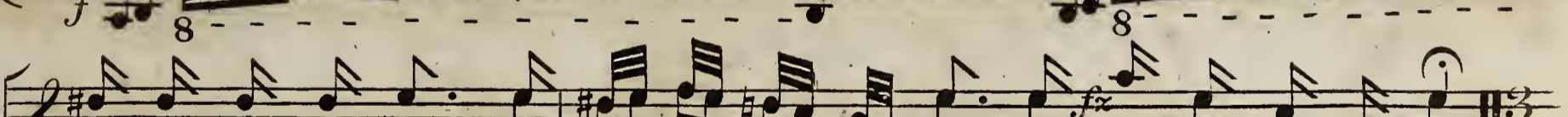
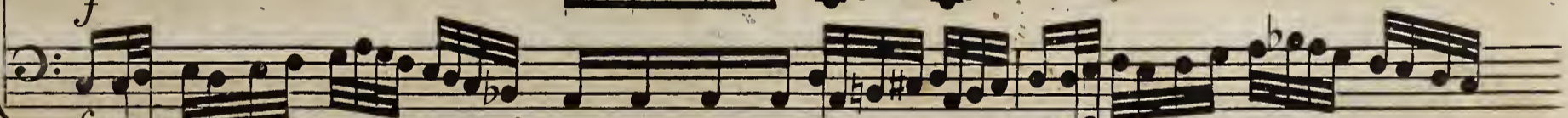
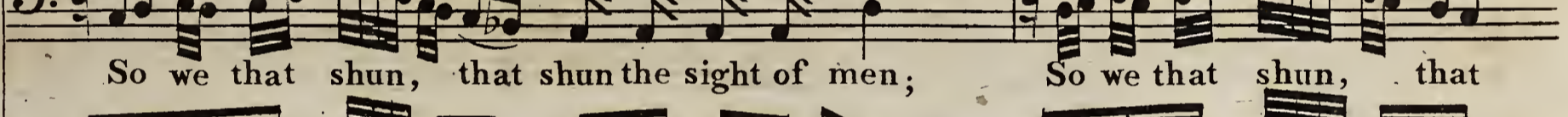
So we that shun, that shun the sight of men; So we that shun, that



So we that shun, that shun the sight of men; So we that shun, that



So we that shun, that shun the sight of men; So we that shun, that



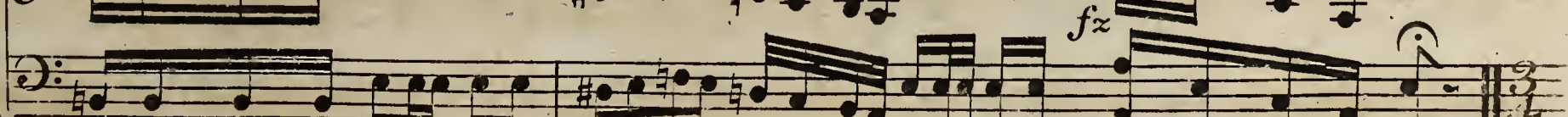
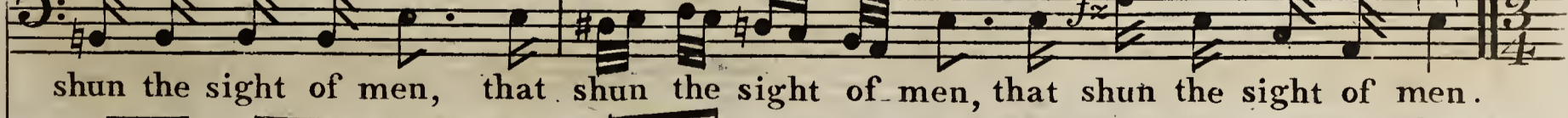
shun the sight of men, that shun the sight of men, that shun the sight of men.



shun the sight of men, that shun the sight of men, that shun the sight of men.



shun the sight of men, that shun the sight of men, that shun the sight of men.



16 LARGO SOSTENUTO
Sotto voce

Soft -- ly thro' the deep wood steal, Seek the thick -- et

Soft -- ly thro' the deep wood steal, Seek the thick -- et

Soft -- ly thro' the deep wood steal, Seek the thick -- et

LARGO SOSTENUTO

dark and deep; Let no noise our path re -- veal, But

dark and deep; Let no noise our path re -- veal, But

dark and deep; Let no noise our path re -- veal, But

si - lent, si - lent, si - lent o'er the green sword creep --

si - lent, si - lent, si - lent o'er the green sword creep --

si - lent, si - lent, si - lent o'er the green sword creep --

pp si - lent, si - lent, si - - lent o'er the green - sword creep; But

pp si - lent, si - lent, si - - lent o'er the green - sword creep; But

pp si - lent, si - lent, si - - lent o'er the green - sword creep; But

pp Cres tr

Cres

Cres

Cres

Corni

si - lent, but si - lent, si - - lent o'er the green - sword

si - lent, but si - lent, si - - lent o'er the green - sword

si - lent, but si - lent, si - - lent o'er the green - sword

Cres: f p Dim:

Cres: f p Dim:

Cres: f p Dim:

Cres: f p Dim:

pp creep - - -

pp creep - - -

pp creep - - -

pp Calando

'Tis when to Sleep"
 Sung by Mr G. Smith,
 in the
 Maniac or Swiss Banditto,
 Composed by
 Henry R. Bishop.

London Printed by Goulding D'Almaine Potter & C. Music Sellers 20 Soho Square 124 New Bond Str. & 7, Westmorland Street Dublin. Pr.

Clar:

ANDANTE.

p e Stacc: Tutti

SAMSON

'Tis when to sleep the world retires, That forth the Robber

p

steals; The thirst of gain his heart inspires, Nor fear his bosom feels: ||

Ere we quit the cave profound, The silent watchword passes round; In whisper'd

sound, In whisper'd sound: Then as we tread the secret dell, We

hear the distant village bell, A passing knell, A passing knell.

Corno: colla voce.

ALLEGRO MODERATO.

Stacc: e p.

Still as undaunted on we stray, Thro' many-a tangled brake; We

pause to mark the silent way, The cautious Trav'lers take - - - - -

Clar

Corni

ALLEGRO CON SPIRITO.

Then from each scabbard flies the

Dim *f* *fp* *fp*

sword, And Plunder, Plunder is the word, that round is

fp *f* *fp* *f* *p*

tr

heard, that round is heard - - - - - In

Clar: Oboe. *f*

Violini. Bassi. *f*

vain the tim - id vic - tim flies, In vain for aid or mer - cy

cries; In vain the timid victim, the timid victim flies, In vain for aid or

mer - cy cries He dies!

He dies! - - -

The Morn Returns,

Sung by

MRS BISHOP,

in the

Maniac or Swiss Banditti

Composed by

Henry R. Bishop Pr.

London, Printed by Goulding, D'Almaine, Potter & C^o Music Sellers 20,
Soho Square, 124, New Bond Street & 7, Westmorland St. Dublin.

Clarinetto Solo

AFFETTUOSO

Con Espres:

Cres

CLARIBEL.

The morn re- turns in brightness drest, All na- ture to re - - store; Not

p

Fagotto

Corni

so life's morn, with rapture blest! Which past re - turns - no more. But

f

en-vious clouds will oft o'er-cast, The sun's me - ridian ray; So

Cres

p

ad Lib.

drear mis- fortune's chil- ling blast dims life's ad- vancing day.

mf

f

ALLEGRETTO MODERATO.

Tho' morn be past, tho' noon may low'r, The eve may smile se--rene; So

peace in life's de--clining hour, may cheer the clos-ing scene: So

---cli---ning

peace in life's de--cli--ning hour, May cheer, may

cheer... may cheer the closing scene, May cheer the closing scene: Tho'

Cres *pp*

morn be past, tho' noon may low'r, The eve may smile serene; So

peace in life's declining hour, May cheer the closing scene, May

cheer

Smorz:

cheer the closing scene, May cheer May cheer the closing.

Perdendosi. *f* *p*

scene.

f

"Say fair one,"

DUETT,

Sung by *M^{rs} Bishop & M^r Philipps,*
in the Maniac or Swiss Banditti;
 Composed by *Henry R. Bishop.*

Pr

London, Printed by Goulding, D'Almaine, Potter & C^o Music Sellers, N^o 20.

Scho Square, 124, New Bond Street & 7, Westmorland Street, Dublin.

ANDANTINO
CON MOTO.

H^y CLEVELAND.

Say fair one has thy virgin heart, Known what it was to beat with love? And

could you see a lover part, Yet hide the pang that heart must prove?

CLARIBEL

Say stranger shoud a Soldiers fame, Yield to a woman's

i-dle fears? And shoud bright valor's martial flame, Be quenched by fond af-

CLEVELAND.

-fections tears? Still must the heart o--be-dient be, When feeling wakes the

ten-der sigh; Still should the He-ro's soul be free, When call'd to conquer

LARGO

Tempo 1^{mo}

or to die: Thus love which woman's heart bestows, A sacred bond shall
 Thus love which woman's heart bestows, A sacred bond shall

pp LARGO *p* Tempo 1^{mo} *f* *p*

ad lib:

e - - - ver prove; And thus man's bosom doubly glows, By Glory fir'd and
 e - - - ver prove; And thus man's bosom doubly glows, By Glory fir'd and

ad lib: *f* *Colla Voce*

warm'd by Love, By Glory fir'd and warm'd - - - - by Love.
 warm'd by Love, By Glory fir'd and warm'd - - - - by Love.

p *f* *p* *f*

Home Love & Liberty!

Sung by

Mr. Philipps,

in the

MANIAC OR SWISS BANDITTI,

Composed by

Henry R. Bishop.

B.

London, Printed by Goulding, D'Almaine, Potter & C. Music Sellers, 20, Soho Square & 24, New Bond St. & Westmorland St. Dublin

ALLEGRO
ANIMATO

* * This Song was originally Composed & Sung in E $\sharp\sharp$ But is thus transposed for general accomodation.

H. CLEVELAND.

When deeds of fame at honor's call, The Soldiers breast in - spire, Tho'

p *f*

tears from woman's eye should fall, To damp - - his martial fire .

p *f* *smorz:* *Cres:*

sigh or word Should e'er dis - co - - ver'd

Still, no unmanly sigh or word, Should e'er dis - co - - ver'd

p *Cres*

be; But this the motto on his sword, For Home, for Love and

f *Dolce* *f* *p*

Home, for Love - - - - - and

Liberty! For Home, for Love - - - - - and Liberty!

f *ff*

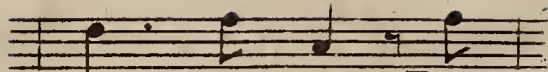
rf

Yet oft with-in the Hero's breast, Some softer thoughts may steal; E-

Dol

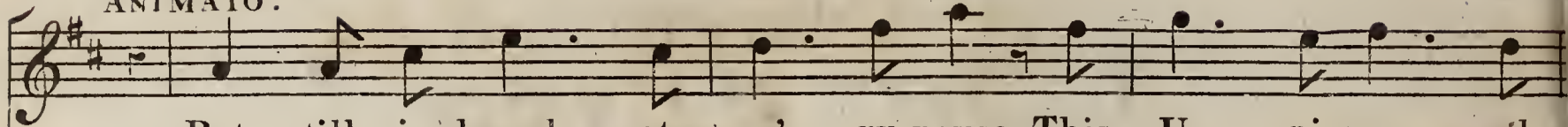
- motions which al-though suppress'd, He cannot, he cannot cease to feel.

smorz

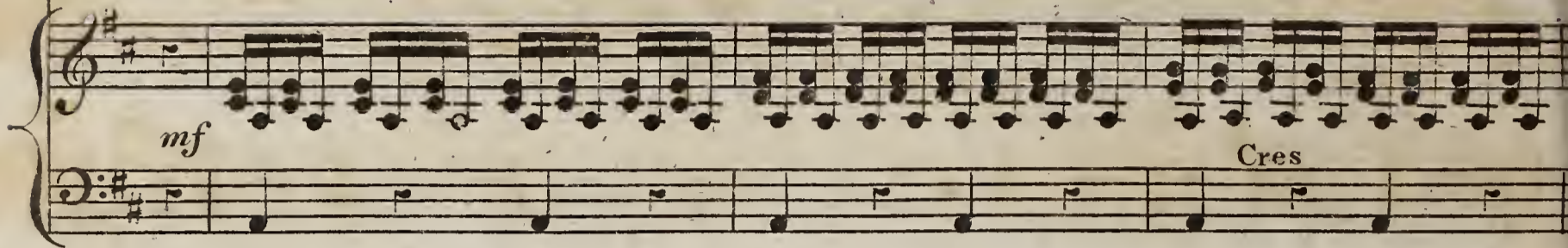


ev' - - - ry pause This

ANIMATO.

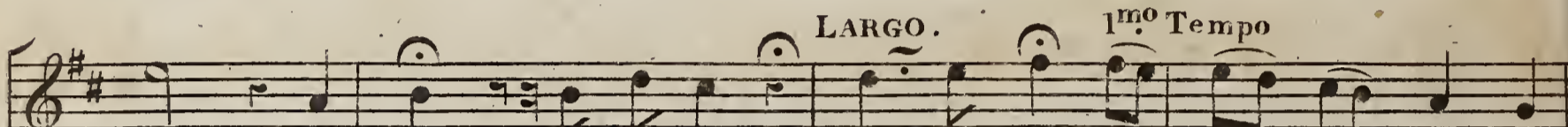


But still is heard at ev' - - - ry pause, This U - - - ni-ver - - sal



mf

Cres



cry; Our Friends, our Country, and our Laws! For Home, for Love and

LARGO.

1^{mo} Tempo

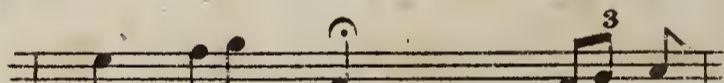


f

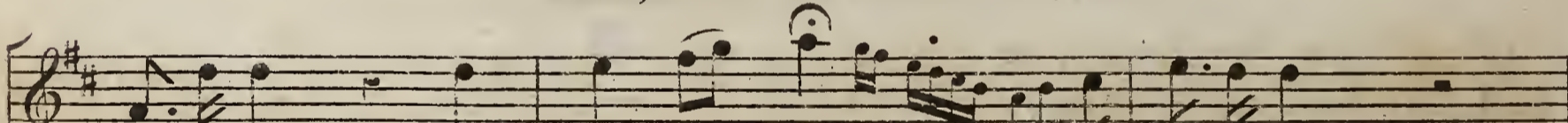
f

LARGO.

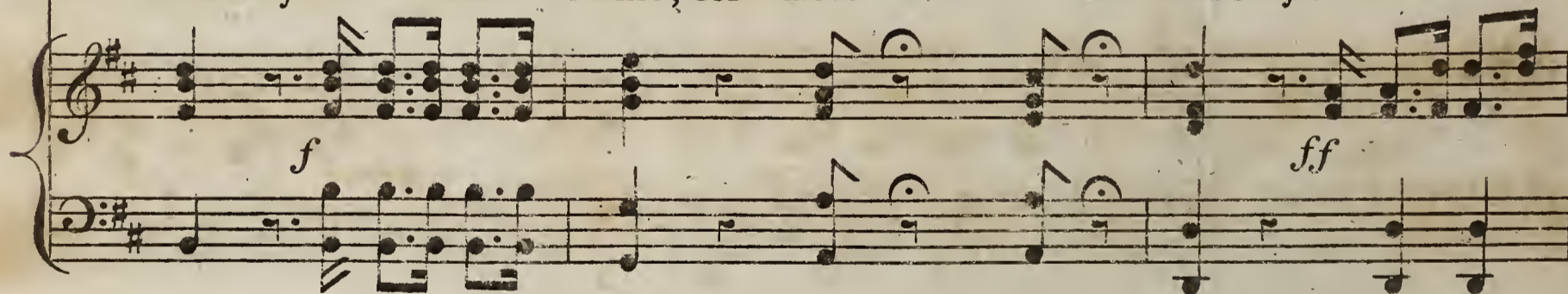
1^{mo} Tempo



Home, for Love - - - and

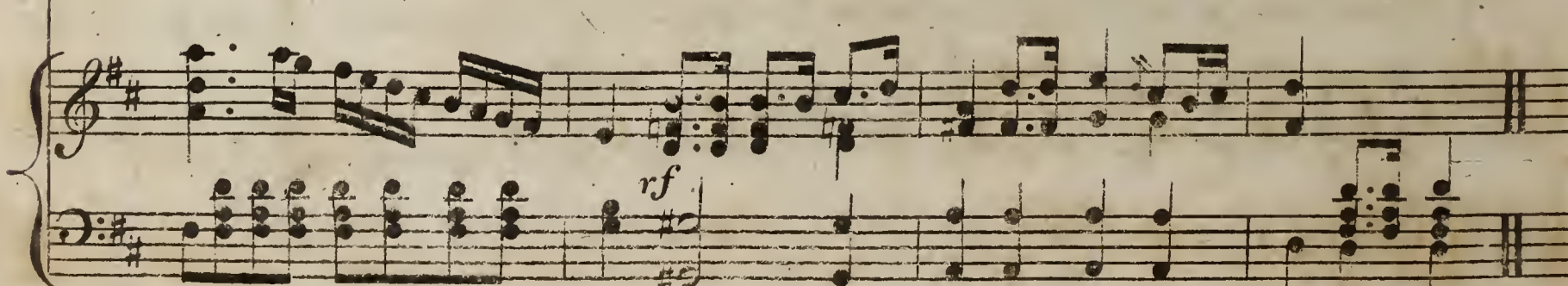


Liberty! For Home, for Love - - - and Liberty!



f

ff



rf

The little Netting Girl,

Sung by

MRS BLAND,

in the

Maniac or Swiss Banditti,
Composed

BY

Henry R. Bishop.

Pr.

London Printed by Goulding D'Almaine Petter & C. Music Sellers, 20, Soho Square 724, New Bond St: & 7 Westmoreland St, Dublin.

8^{va} alta

ALLEGRETTO

NON TROPPO PRESTO

Dol

loco

f

The Maniac

JENNET.

A net, a net, who wants a net, All sorts and sizes I can make; A

p

herring or a heart to get, A lover or a fish to take.

mf

Ye Ladies all of high degree, Who flourish in the

p

Court or Mall; At_tend a_while to simple me, And heed the little

Netting Girl, And heed the little Netting Girl, And heed the little

Smorz:

Netting Girl. At tend awhile to simple me, And heed the little Netting Girl.

Smorz: *f*

2

Your Nets with care and caution spread,
Nor strive too large a draught to get;

One lover may be freely led,

But more will surely break your net:

Mid many Sharks, few hearts appear
Worth catching in the Court or Mall;
Then where you throw your Net beware,
And heed the little Netting Girl.

36
The Maidens of your Peace beware

DUET,

Sung by Mrs Bland & Mr Downton,
in the

MANIAC OR SWISS BANDITTI,

Composed by

Henry R. Bishop.

B:

London Printed by Goulding, D'Almeida, Potter & Co. Music Sellers, 20, Soho Square, 124, New Bond Str. & 7, Westmorland St. Dublin.

ALLEGRO.

JENNET

Ah! maidens of your peace beware, When

men with flattery charm you; Oh guard your feeble hearts with care, Lest

HUBERT

love at last dis-arm you, Oh tradesmen of your shops beware, When men with custom

greet you; Oh guard your counters well with care, Lest rogues at last should

JENNET

cheat you: Men promise fair to gain their wills, Till love your guard re-

HUBERT

-laxes; Fair promises wont pay your bills Nor words your rent and taxes, Nor

JENNET

words your rent and taxes, Then maidens never

Flauto *rf* *p*

trust their arts, When fickle men are sueing, Or you when they have gain'd your hearts, May

f

HUBERT

weep for your un-doing. Then tradesmen ne'er at council kick, Nor trust for words of

p *mf* *p*

honey; Or you when they've your goods on tick, May whistle for your money.

f *p* *f*

JENNET.

Thus men in money never trust, Thus men in money never trust, Nor

HUBERT.

Thus men in money never trust, Nor

ALLEGRO MOLTO.

love how'er they hanker, Unless you've paid a visit first, Unless you've paid a

love how'er they hanker, Unless you've paid a visit first, Unless you've paid a

visit first, To Parson or to banker! To Par-son or to banker! To

visit first, To Parson or to banker! To

Parson or to Banker! Unless you've paid a visit first, To Parson or to

Parson or to Banker! Unless you've paid a visit first, To Parson or to

mf

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with a dynamic marking of *mf* (mezzo-forte).

Banker! Unless you've paid a visit first, To Parson or to Banker, To

Banker! Unless you've paid a visit first, To Parson or to Banker, To

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

Parson or to Banker, To Parson or to Banker.

Parson or to Banker; To Parson or to Banker.

f

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with a dynamic marking of *f* (forte).

F I N A L E

to the First Act

Sung by M^{rs} Bishop, M^{rs} Bland, M^{rs} Philipps,
& Chorus of Fishermen & Women,
in the

MANIAC OR SWISS BANDITTI,

Composed by Henry R. Bishop. P.

London Printed, by Goulding, Dalmaine, Potter, & C. Music Sellers, 20, Soho Square, 124 New Bond Str. & 7 Westmorland St. Dublin

ALLEGRETTO
VIVACE.

CHORUS

Merry boys away a -

Merry boys away a -

- way a-way away a-way, Merry boys away a-way a-way away a-way, -

- way a-way away a-way, Merry boys away a-way a-way away a-way, -

Market shall our toils re - pay, shall our toils re - pay - None so happy, so

Market shall our toils re - pay, shall our toils re - pay - None so happy, so

happy, so happy then as we, none so happy, so happy, so happy then as we, Who

happy, so happy then as we, none so happy, so happy, so happy then as we, Who

draw our treasures merri - - ly, who draw - - - our trea - - - sures

draw our treasures merri - - ly, who draw - - - our trea - - - sures

UNIS:

mer - - - ri - - - ly - - - Who draw - - - our trea - - -

mer - - - ri - - - ly - - - Who draw - - - our trea - - -

- - - sures mer - - - ri - - - ly - - -

- - - sures mer - - - ri - - - ly - - -

8

LARGO
(JENNET entering)

Tho' oft when stillness calms the sullen deep, When

ALTO

TENORE

CORO (Fishermen only)

BASSO

Tho' oft when stillness calms the sullen deep,

pp

LARGO

Sosten

winds are hush'd - - - and murm' - - ring billows sleep; Ye

When winds are hush'd when winds are hush'd and murmuring billows sleep;

When winds are hush'd when winds are hush'd and murmuring billows sleep;

When winds are hush'd when winds are hush'd and murmuring billows sleep;

Violonc:

rove for - - lorn up - on, the silent shore, Or ply in dull des -

we rove we rove forlorn upon the silent shore, Or ply

we rove we rove forlorn upon the silent shore, Or ply

Or ply

Violonc

- pair the lab' - - ring oar. TEMPO 1^{mo}

in dull despair the lab'ring oar. But *f*

in dull despair the lab'ring oar. But *f*

in dull despair the lab'ring oar. But

f TEMPO 1^{mo} *p*

when the breeze springs up, Each takes a cheering cup; Then

when the breeze springs up, Each takes a cheering cup; Then

hoist the sail, To meet the gale, Then hoist the sail, To

hoist the sail, To meet the gale, Then hoist the sail, To

meet the gale, And all in hurry hurry hurry bustle noise, And

meet the gale, And all in hurry hurry hurry bustle noise, And

fx
 all in hurry hurry hurry bustle noise, We skim a - long the deep - - -
fx
 all in hurry hurry hurry bustle noise, We skim a - long the deep - - -
8va *Loco*

We skim - - - a - - long - - - the deep, like merry merry
 We skim a - long the deep - - - like merry merry boys, like

Cres
 boys, like merry merry boys, like merry merry merry merry boys.
Cres
 merry merry boys, like merry merry merry merry merry merry boys.
Cres *f* *ff*

rf

ALLEGRO MOLTO

Sometimes the Por - - poise rolls his clumsy form, Round our light

smacks and prophecies the storm, and pro - - phe-cies the storm - - -

UNIS:
 Then haste we home, then haste we home while distant thunders rise, Then haste we

CORO
 Then haste we home, then haste we home while distant thunders rise, Then haste we

home, Then haste we home while distant thunders rise, - -

home, Then haste we home while distant thunders rise, - -

Soprano

And soon the tem - pest roars - - - and rolls a -

And soon the tem - pest roars - - - and rolls a -

And soon the tem - pest roars - - - and rolls a -

- - long the skies - - - roars - - - and

- - long the skies - - - roars - - - and

- - long the skies - - - roars

rolls - - - a - - - long - - - the

rolls a - - - long - - - the

- - - a - - - long - - - the

skies and rolls a long

skies and rolls a long

skies and rolls

Ped

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics 'skies and rolls a long' written below them. The bottom staff is a piano accompaniment in bass clef, featuring a dense texture of sixteenth-note chords. A 'Ped' (pedal) marking is present at the beginning of the piano part. The dynamic marking 'pp' (pianissimo) is indicated above the piano part.

a long the skies

a long the skies

a long the skies

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics 'a long the skies' written below them. The bottom staff is a piano accompaniment in bass clef, continuing the dense texture of sixteenth-note chords. The dynamic marking 'pp' is visible above the piano part.

Ped

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. It continues the dense texture of sixteenth-note chords. A 'Ped' (pedal) marking is present at the end of the system.

The fourth system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, which are mostly empty, indicating the end of the vocal part. The bottom staff is a piano accompaniment in bass clef, continuing the dense texture of sixteenth-note chords.

Decres

piu lento Cres

mf Slentando

anac

The fifth system of the musical score consists of two staves in bass clef, representing the piano accompaniment. It features a variety of dynamic markings: 'Decres' (decrescendo), 'piu lento' (ritardando), 'Cres' (crescendo), and 'mf Slentando' (mezzo-forte with a slight decrescendo). The texture remains dense with sixteenth-note chords. A 'Ped' (pedal) marking is present at the end of the system.

TRIO. LARGHETTO CANTABILE.

Mrs BISHOP. *p* While on the rocks your Wives, your Wives and Sweet - hearts

Mrs BLAND. *p* While on the rocks your Wives, your Wives and Sweet - hearts

Mrs PHILLIPS. *p* While on the rocks your Wives, your Wives and Sweet - hearts

stand; Their hearts their hearts with ye, Al-

stand; Their hearts their hearts with ye, Al-

stand; their hearts their hearts with ye, Al- though: themselves on

Decres: *p* though - themselves on land, with anxious gaze, with anxious gaze they

though - - themselves on land, with anxious gaze, with anxious gaze they

land, themselves on land, with anxious gaze, with anxious gaze they

Decres: *f*

seek each well known face, Till each her true love, till each her true love, till
 seek each well known face, Till each her true love, till each her true love,
 seek each well known face, Till each her true love, till each her true love,

f Dol 3 3

Corni

each her true --- love holds in her em -- brace; Till
 Till each her true love holds in her em -- brace;
 Till each her true love holds in her em -- brace;

Calando

Colla Voce

f

her --- true love --- holds in her --- embrace.
 Till each till each her true love holds in her --- embrace.
 Till each till each her true love holds in her --- embrace.

p Cres *mf*

ALLEGRO VIVACE

Thus ye all live so happy to-gether, In spite of the chances of weather; With your

Thus ye all live so happy to-gether, In spite of the chances of weather; With your-

p

Messmates your Sweethearts your Children & Wives, That no lives are so happy as Fishermens'

Messmates your Sweethearts your Children & Wives, That no lives are so happy as Fishermens'

CORO.

Soprani
lives: Thus we all live so happy to-gether, In spite of the chances of

Tenori
lives: Thus we all live so happy to-gether, In spite of the chances of

Bassi
lives: Thus we all live so happy to-gether, In spite of the chances of

f

weather; With your Messmates your Sweethearts your Children & Wives, That no lives are so

weather; With our Messmates our Sweethearts our Children & Wives, That no lives are so

happy as Fishermens' lives, Thus ye all live so happy, so happy, so happy to -

happy as Fishermens' lives, Thus we all live so happy, so happy, so happy to -

- gether, In spite of the chances of wea - - - - - ther - - - - -

- gether, In spite of the chances of wea - - - - - ther - - - - -

Cres

f Ped

ff

pp
Thus ye all live so happy to - gether, In spite of the chances of
pp
Thus we all live so happy to - gether, In spite of the chances of.

weather; With your Messmates your Sweethearts your Children and Wives, That no
weather; With our Messmates our Sweethearts our Children and Wives, That no

f
lives are so happy as Fishermens' lives; Thus ye all live so happy to - gether, In
f
lives are so happy as Fishermens' lives; Thus we all live so happy to - gether, In

spite of the chances of weather, With your Messmates your Sweethearts your

spite of the chances of weather, With our Messmates our Sweethearts our

Children and Wives, That no lives are so happy as Fishermens' lives, That no

Children and Wives, That no lives are so happy as Fishermens' lives, That no

lives are so happy, so happy, so happy, no lives are so happy as Fishermens' lives, That no

lives are so happy, so happy, so happy, no lives are so happy as Fishermens' lives, That no

lives are so happy, so happy, so happy, no lives are so happy as

lives are so happy, so happy, so happy, no lives are so happy as

8

Fishermens' lives, no lives are so happy as Fishermens' lives, no

Fishermens' lives, no lives are so happy as Fishermens' lives, no

8

lives are so happy as Fishermens' lives.

lives are so happy as Fishermens' lives.

8

rf *rf* *rf* *rf*

8

"Push about the Bottle Boys,"

G L E E

Sung by

Mr. G. Smith, Mr. J. Smith,
& Mr. Millar,

in the

Maniac or Swiss Banditti,

Composed by

HENRY R. BISHOP.

Pr.

London Printed by Goulding D'Almaine Potter & Co. Music Sellers 20 Soho Square 124 New Bond Str. & Westmorland Str. Dublin.

ANDANTINO
CON MOLTO SPIRITO

The Maniac

ALTO *p* Push about the bottle Boys, Round the circle let it pass;

TENORE *p* Push about the bottle Boys, Round the circle let it pass;

BASSO *p* Push about the bottle Boys, Round the circle let it pass;

pp

Lifè's a scene of constant joys, Aided by the social glass - -

Lifè's a scene of constant joys, Aided by the social glass - -

Lifè's a scene of constant joys, Aided by the social glass - -

colla voce *f*

8

CHORUS

f Push about the bottle Boys, Round the circle let it pass;

f Push about the bottle Boys, Round the circle let it pass;

f Push about the bottle Boys, Round the circle let it pass;

f Push about the bottle Boys, Round the circle let it pass;

8

Life's a scene of constant joys, Aided by the so - - - cial glass - -

Life's a scene of constant joys, Aided by the so - - - cial glass - -

Life's a scene of constant joys, Aided by the so - - - cial glass - -

8

For when care, when care disturbs the soul, Why should mor - tal

For when care, when care disturbs the soul, Why should mor - tal

For when care, when care disturbs the soul, Why should mor - tal

man re - pine? Since fill but deep, but deep enough the bowl, And

man re - pine? Since fill but deep, but deep enough the bowl, And

man re - pine? Since fill but deep, but deep enough the bowl, And

Life's a scene of constant joys, Aided by the so-cial glass - -

Life's a scene of constant joys, Aided by the so-cial glass - -

Life's a scene of constant joys, Aided by the so-cial glass - -

colla voce *f*

CHORUS

f Push about the bottle boys, Round the circle let it pass;

f Push about the bottle boys, Round the circle let it pass;

f Push about the bottle boys, Round the circle let it pass;

8

Life's a scene of constant joys, Aided by the so - - - cial glass - - -

Life's a scene of constant joys, Aided by the so - - - cial glass - - -

Life's a scene of constant joys, Aided by the so - - - cial glass - - -

Solo: Bass .

'Tis wine 'tis wine a-lone can joy impart, 'Tis wine 'tis wine that merry makes the

mf *p*

grave; Gives cou - - - - - rage to the coward's heart, And still - more

mf

val - - - - - iant makes the brave - - - - -

rf *p* Dim

pp
Push about the bottle boys, Round the circle let it pass; Life's a scene of

pp
Push about the bottle boys, Round the circle let it pass; Life's a scene of

pp
Push about the bottle boys, Round the circle let it pass; Life's a scene of

constant joys, Aided by the so-cial glass --- Push about the

constant joys, Aided by the so-cial glass --- Push about the

constant joys, Aided by the so-cial glass --- Push about the

bottle boys, Round the circle let it pass; Life's a scene of constant joys

bottle boys, Round the circle let it pass; Life's a scene of constant joys

bottle boys, Round the circle let it pass; Life's a scene of constant joys

Aided by the so-cial glass ---

Aided by the so-cial glass ---

Aided by the so-cial glass ---

The Tiger crouches in the Wood,

The favorite Banditti Chorus,

The Principal Part sung by

MR. J. SMITH

Composed & Arranged as a Glee for

Four Voices,

(an Alto, Two Tenors & a Bass)

in the Maniac or Swiss Banditti;

by HENRY R. BISHOP.

Pr.

London Printed by Goulding D'Almaine Potter & C. Music Sellers 20. Soho Square 124 New Bond Str.^t & 7 Westmorland S.^t Dublin.

ANDANTE
CON MOTO

Clar: Solo

pp

Smorz:

ALTO

Sotto voce
The Ty-ger couches in the wood, And waits to shed the trav'lers

TENORE 1.^{mo} e 2.^{do}

The Ty-ger couches in the wood, And waits to shed the trav'lers

BASSO

The Ty-ger couches in the wood, And waits to shed the trav'lers

blood, And so couch we --- And so couch we --- The Ty-ger

blood, And so couch we --- And so couch we --- The Ty-ger

blood, And so couch we --- And so couch we --- The Ty-ger

f pp *f pp* *Do!* *Smorz:*

couches in the wood, And wait to shed the trav'lers blood, And so couch we ---

couches in the wood, And wait to shed the trav'lers blood, And so couch we ---

couches in the wood, And wait to shed the trav'lers blood, And so couch we ---

ALLEGRO SPIRITOSO.

And so couch we - - - - We spring upon him to supply - what

And so couch we - - - - We spring upon him to supply - what

And so couch we - - - -

ALLEGRO SPIRITOSO.

men to our wants de - - ny; We spring upon him to sup - - ply, What

men to our wants de - - ny; We spring upon him to sup - - ply, What

We spring upon him to sup - - ply, What

men to our wants de - - ny, And so springs he, And so springs he,

men to our wants de - - ny, And so springs he, And so springs he,

men to our wants de - - ny, And so springs he, And so springs he, We

mf
 We spring up-on him to sup-ply - - - What men to our wants de-
 spring up-on him to sup-ply - What men to our wants de-

f
 We spring up-on him to sup-ply, We spring up-on him
 -ny, We spring up-on him to sup-ply, We spring up-
 -ny, We spring up-on him to sup-ply, We spring up-
ff

to sup-ply We spring upon him We spring up-on him.
 -on him to sup-ply, We spring up-on him to sup-
 -on him to sup-ply, We spring up-on him to sup-

to sup- - ply, What men to our wants de - - ny

to our wants de - - ny, And so springs he, And

men to our wants de - - ny - - - And so springs he, And

so springs he, The

so springs he, The

so springs he, The

p.e stacc:

Ty - - - ger couch - - es in the wood, And waits to

Ty - - - ger couch - - es in the wood, And waits to.

Ty - - - ger couch - - es in the wood, And waits to.

shed - - the trav' - - ler's blood, And so couch

shed the trav' - - ler's blood, And so couch

shed the trav' - - ler's blood, And so couch

we, And so couch we, We

we, And so couch we, We

we, And so couch we, We

spring up-on him to sup- - ply, What men to our wants de-

spring up-on him to sup- - ply, What men to our wants de-

spring up-on him to sup- - ply, What men to our wants de-

-ny, And so springs he; And so springs he; We spring upon him to supply What

-ny, And so springs he; And so springs he; We spring upon him to supply What

-ny, And so springs he; And so springs he; We spring upon him to supply What

men to our wants de- - ny - What men to our wants de- - ny, And so springs

men to our wants de- - ny - What men to our wants de- - ny, And so springs

men to our wants de- - ny - What men to our wants de- - ny, And so springs

he; We spring up--on him, We spring up-on him, We spring up-

he; We spring up--on him, We spring up-on him, We spring up-

he; We spring up--on him, We spring up-on him, We spring up-

rf

- on him to sup---ply, What men to our wants de--ny, We

- on him to sup---ply, What men to our wants de--ny, We

- on him to sup---ply, What men to our wants de--ny, We

spring up--on him to sup--ply Up--on him to sup--

spring up--on him to sup--ply Up--on him to sup--

spring up--on him to sup--ply Up--on him to sup--

ff Pedale * Ped: * Ped: * Ped: *

ply - - - to sup- ply to sup- ply. What
 - - - ply - - - to sup- ply to sup- ply. What
 - - - ply - - - to sup- ply to sup- ply. What

Ped: *

men to our wants de- - ny, And so springs he; And so springs he; And
 men to our wants de- - ny, And so springs he; And so springs he; And
 men to our wants de- - ny, And so springs he; And so springs he; And

rf

so springs he - - -
 so springs he - - -
 so springs he - - -

Fishermen all!

Sung by

MR. MATHEWS,

in the

MANIAC OR SWISS BANDITTI,

Composed by

Henry R. Bishop.

Pr.

London Printed by Goulding D'Almaine Potter & Co Music Sellers 20 Scho Square 24 New Bond Str & 7 Westmorland St Dublin

ALLEGRETTO
VIVACE.

Loco

DORY

The World's a great Ocean in which all men fish; They catch what they can and they

p

keep what they get; The Lawyer in ge-ne-ral gets a large dish, For

smor:

ad lib:

ev'ry thing's fish that comes into his net: Fishermen all,

smor:

Corni

Fishermen all, Fishermen all, Fishermen all, Tol de rol lol de rol

allegro

The musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and quarter notes. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is a treble clef line, and the bottom staff is a bass clef line. Both have a key signature of one flat and a common time signature. The piano part features a mix of eighth and quarter notes, with a dynamic marking of *f* (forte) in the middle of the bottom staff. The piece concludes with a double bar line on each staff.

Fishermen all.

2

The Ladies so lovely from head to the heels,
 Catch Lovers by dozens, as children catch flies;
 But there's no catching them, for they're slippery as Eels,
 While they angle away, and all bait with their eyes.

Fishermen all. Tol de rol.

3

The Poet for fame and for food often trolls,
 The Doctors all fish for a large cane and wig,
 'Tis the care of the Parson to angle for Souls,
 And he baits with a sermon and hooks a tythe pig.

Fishermen all. Tol de rol.

4

The wise Politician to mend matters wishes,
 And Pro Bono Publico offers his Pelf;
 But he's only watching the loaves and the fishes,
 To shove others out and to get in himself.

Fishermen all. Tol de rol.

The night was dark

A I R

Sung by

M^{rs} Mountain

in the

Maniac or Swiss Banditti

Composed by

HENRY R. BISHOP.

Pr:

London Printed by Goulling D'Almaine, Potter & Co. Music Sellers 20 Soho Square 124 New Bond Str: & 7 Westmead Str: 101-111

LAURETTA

LARGHETTO
PIANGEVOLE.

The

pp Violini con Sordini

Viole

night was dark, the storm was nigh; The hol-low winds did roar - - Yet

mf *p*

The Maniac

Ma-ry with her love would hie, And leave her fa - ther's door.

Cres *pp* smorz:

^{2^d} Ah silly maid! you little knew, How quickly doom'd to grieve;

p

(Wildly) Men do but flatter to subdue, But conquer to de - ceive - - But

mf *f* *pp* *f*

conquer to de - - ceive . . . smorz:

pp *mf* Dol: Dim:

"The longest of Lanes"
Sung by

MRS MOUNTAIN,

(unaccompanied)

in the

MANIAC OR SWISS BANDITTI,

Composed by

Henry R. Bishop

B.

London, Printed by Goulding, D'Abrairie, Potter & Co. Music Sellers, 20, Shoe Lane, 124, New Bond Street & 7, Westmorland Street, Dublin.

LAURETTA (Rather Lively)

The longest of lanes has a turning they say, And there

(Plaintive)

must be an end to the longest long day; But the maiden who virtue for

(Slower)

Sotto Voce

promises gave, Has no end to repentance but in the cold grave!

"Edmund left his Ella dear"

Sung by

MR. PHILLIPPS,

in the

Maniac or Swiss Banditti;

Composed

BY

Henry R. Bishop.

Pr

London Printed by Goulding D'Abney Potter & Co. Music Sellers 20 Scho. Square 24 New Bond. St. & 7 Westmorland Street. Dublin.

LARGHETTO

8^{va}
Dolce
Dolce

loco
f
f

H^y CLEVELAND.

ad Lib.

Edmund left his Ella dear, To roam upon the dang'rous wave; She

Dolce *mf*

was the fairest of the fair, And he the bravest of the brave.

f *ff*

Why from the maid did Edmund go? And why did Ella

Dolce

Boldly

drop the tear? 'Twas that he flew to meet the foe, 'Twas

f

ad Lib

that her heart was chill'd by fear: But short the time fair

pp Dol:

Ella mourn'd Her lo-ver absent on the wave; For soon he to her

arms return'd, And still the bravest of the brave And still the bravest

f

ad Lib

of the brave

ff

For sure no Wife

STANZA Sung by M^{rs} BLAND,

in the Maniac or Swiss Banditti, Composed by

HENRY R. BISHOP.

London Printed by Goulding D'Abnaine, Potter & C. Music Sellers; 20, Soho Square | 24, New Bond Str. & 7, Westmorland Str. Dublin

Pr

JENNET (Sobbing)

ANDANTE.

For sure no wife, in wedded life, So

blest tho' fine ar-ray'd; As happy she, who swears like me, To

live and die a maid, To live and die a maid, To

live and die a maid.

"When absent from the Sad. I love" 83
Sung by

MRS BLAND,

in the

Maniac or Swiss Banditti.

Composed

BY

Henry R. Bishop.

B.

London Printed by Goulding, Dalmaine Potter & Co. Music Sellers, 20. Soho Square 127. New Bond Str. & 7. Westmorland Str. Dublin

ANDANTINO
ALLEGRETTO

Musical notation for the first system, Scherzo: p. The notation is in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo/mood is marked 'Scherzo: p'. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the second system, f. The notation is in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo/mood is marked 'f'. The music features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the treble staff.

The Maniac

JENNET.

When absent from the lad I love, When e'er his name re-peating; A

thousand doubts and fears I prove, That set my heart a beating..

When o-ther swains to court be-gin, My heart still makes re-sistance; I

own the youths I love to win, But bid them keep their dis-tance, With

ad Lib:

no no no, And fal lal la, With no no no, And fal lal la, With

no no no no no no no, No no no, And fal lal la!

2

But now the lad I love is by,
 Away with all dissembling;
 Nor can I think what makes me sigh,
 Or sets my heart a trembling:
 My love I'll fearlessly impart,
 Nor e'en pretend resistance;
 I'll take him fondly to my heart,
 Nor bid him keep his distance.
 With no, no, no, And fal lal la!

Mad. Margery.

Sung by

MRS. MOUNTAIN,

in the

Maniac or Swiss Barcitti.

Composed

BY

Henry R. Bishop.

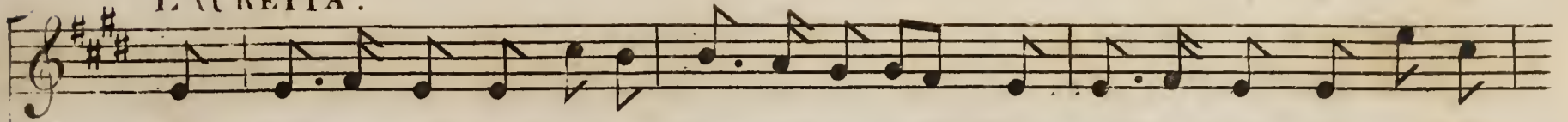
Pr.

London Printed by Goulding Dalmaine Potter & Co. Music Sellers 20, Soho Square 124 New Bond Str. & 7 Westmorland St. Dublin.

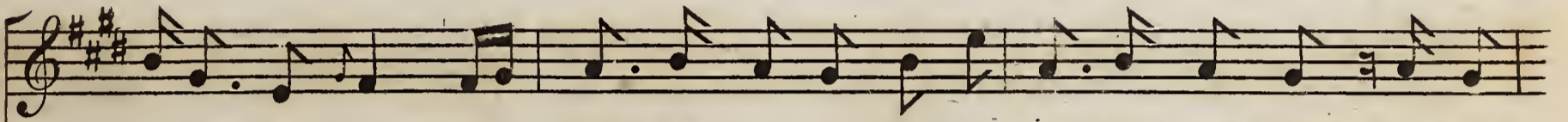
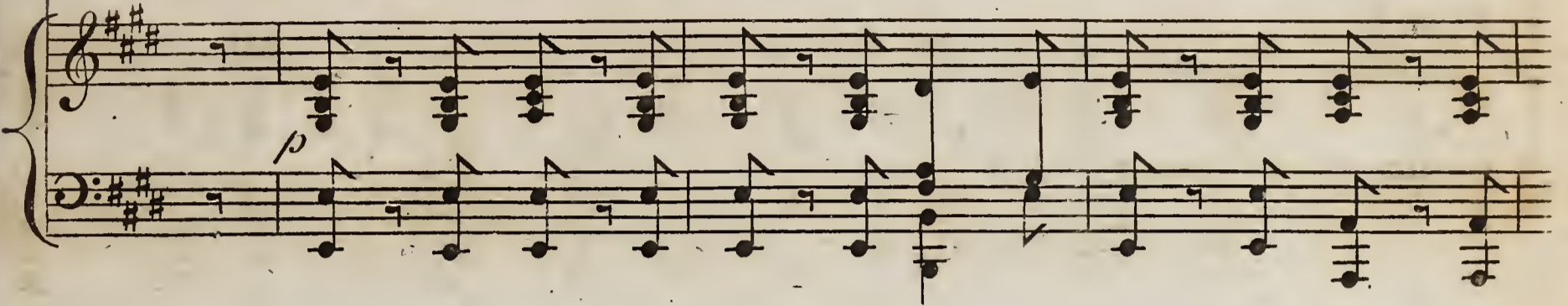
SICILIANA

The musical score is written in 6/8 time with a key signature of two sharps (F# and C#). It consists of three staves. The top staff is a vocal line with a treble clef. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a prominent pedal point in the bass register, indicated by 'Ped.' and '*' symbols. The piece concludes with a double bar line.

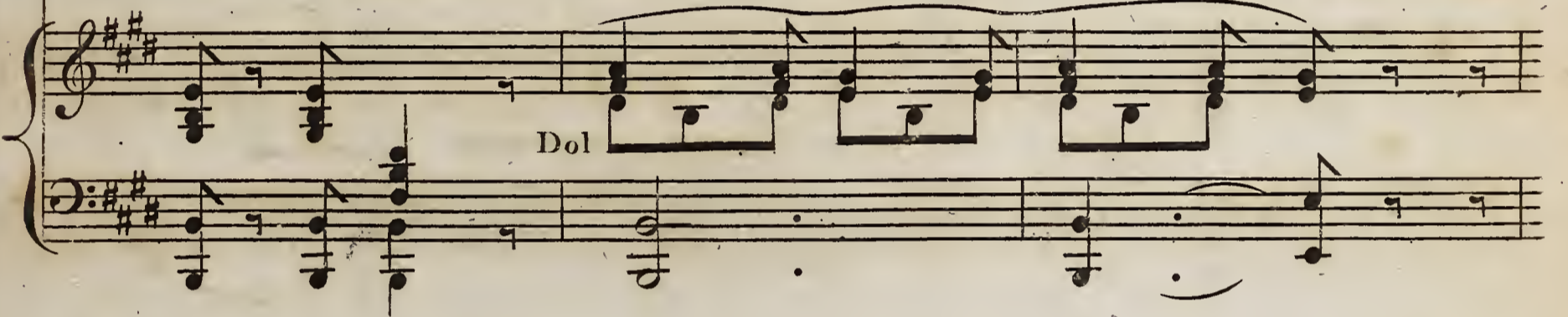
LAURETTA.



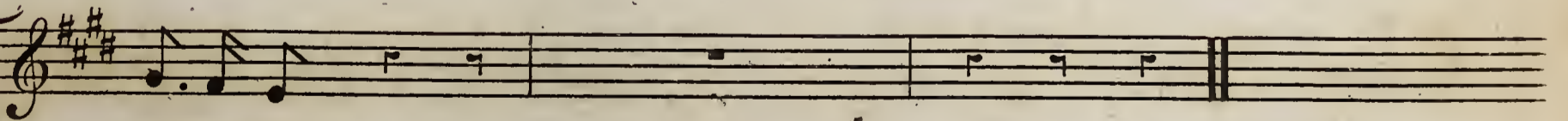
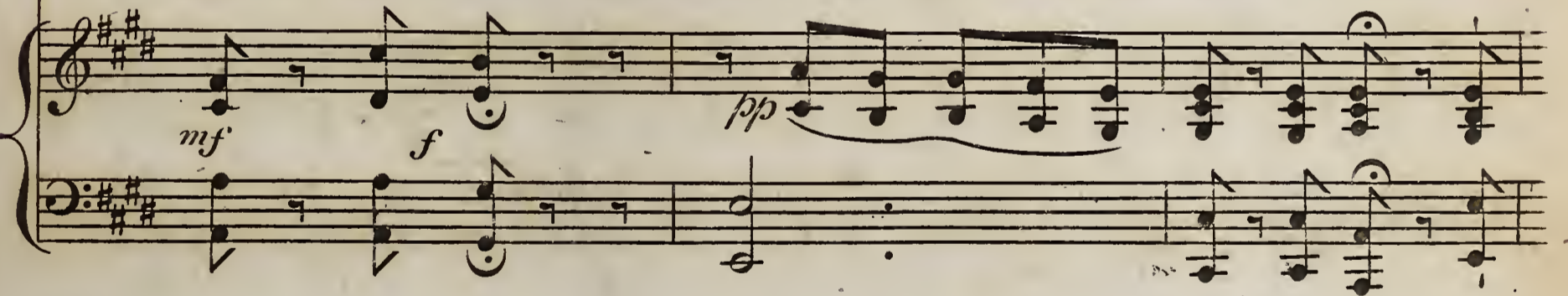
Ah! did you not hear of a poor silly maid? Who listen'd to love, and whose



lover betray'd; Who fled far a-way to conceal her sad shame, And who



wild in her wits and her manners be-came, And they call'd her poor Mad.



Margery!



2^d VERSE.

sfz

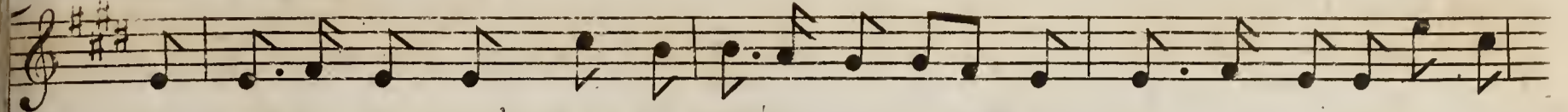
She wander'd forlorn without guardian or guide, to the brink of the flood or the

precipice side; And tho' storms howl'd around her, She heeded them not, For in

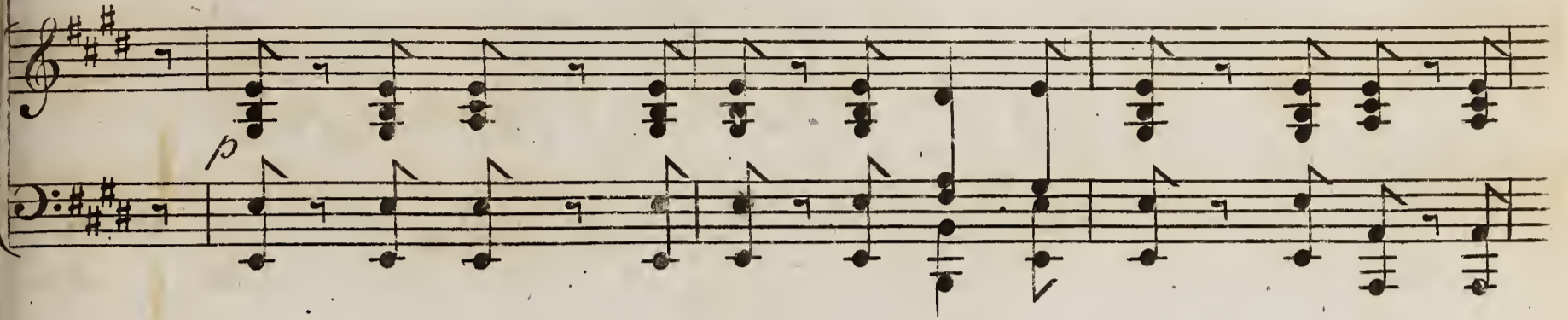
thoughts of her fault, all her fears were forgot By the hapless, poor Mad

Margery!

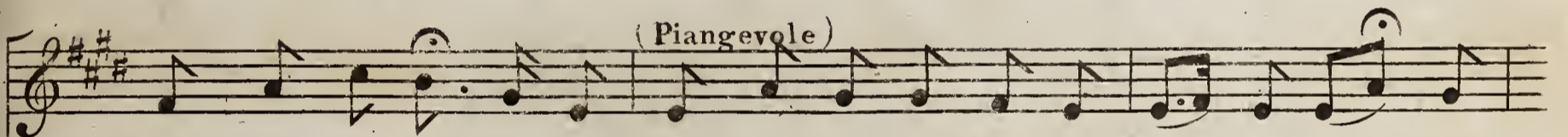
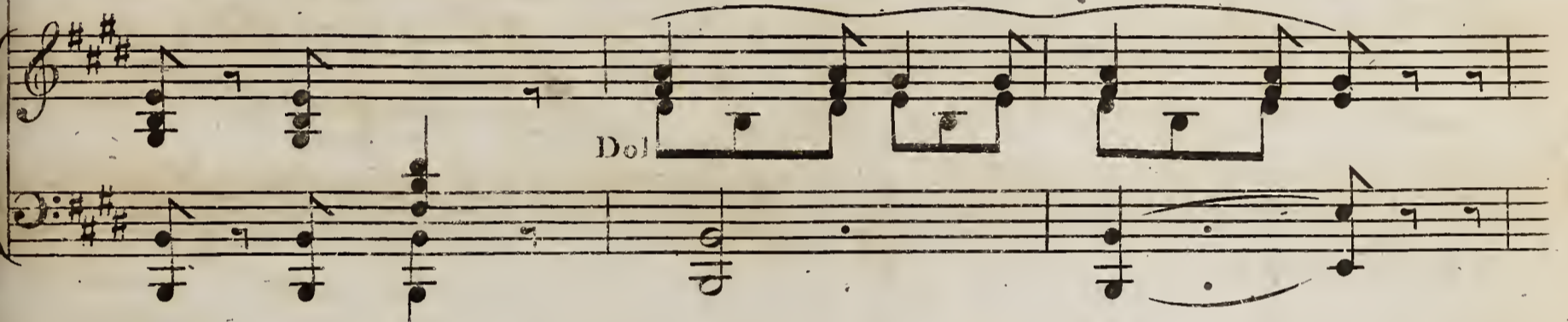
Dol



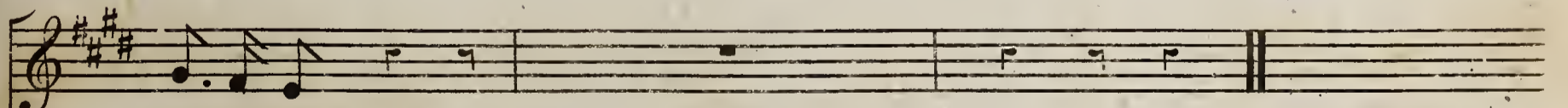
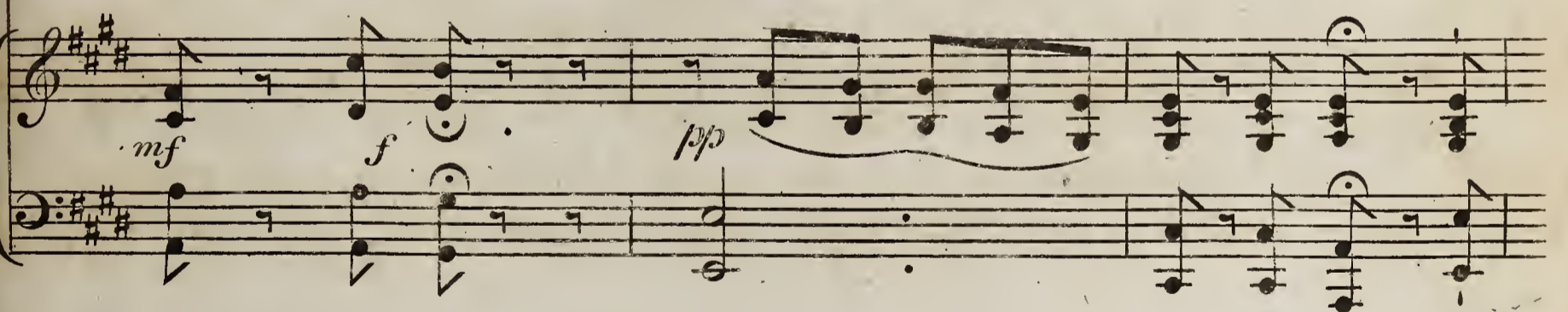
A garland she cull'd from the hedges and meads, And choice her collection of



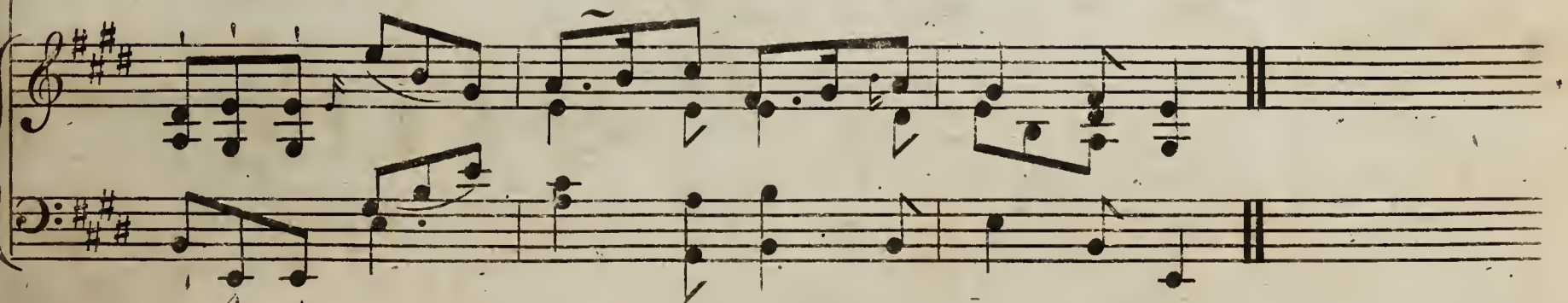
nettles and weeds; But the sweets she neglected and threw them all by, For she



thought she deserv'd no de-light but to die, So fare-well to poor Mad



Margery!



"Love is the Essence of a part,"

A I R,

Sung by M^{rs} Mountain,

(without Accompaniment)

in the

M. IN LIA OR SWISS BANDITTI,

Composed by Henry R. Bishop.

London Printed by Goulding, D'Abaine, Potter, & C^o Music Sellers 20, Soho Square | 24 New Bond Str. & 7 Westmerland S^t Dublin

ANDANTINO
AFFETTUOSO

LAURETTA

Love is the essence of a part, Where

vi-tal feeling lies; Born in the heart, lives in the heart, And

in the heart - - it dies.

How lively are the Strains of Pleasure,

D U E T T,

Sung by Mrs Bland & Mr Downton,
in the Maniac or Swiss Banditti;
Composed by H. R. Bishop.

Stat. Hall

P:

London Printed by Goulding, D'Almaine, Potter & Co. Music Sellers, 20, Soho Square, 124, New Bond St. & 7, Westmoreland St. Dublin

ALLEGRETTO

VIVACE.

JENNET.

How lively are the strains of pleasure, Dancing to the

HUBERT.

sprightly measure, to the sprightly measure, With fiddle laugh and song;

How

blest will be the smiles of peace, When fortunes frowns and sorrows cease,

ding dong, ding

When the merry merry Bells so gay, Shall chime upon our wedding day, ding dong, ding

mf

pp

ding, ding dong, ding dong, ding dong, ding dong; ding dong, ding dong, ding

pp

dong, ding dong, ding dong, ding dong, ding dong; ding dong, ding dong, ding

Loco

Cres pp

Cres *f*
 dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong

f
 dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

Cres *f*

pp
 ding dong, ding dong; ding dong, ding dong, ding dong, ding dong, ding

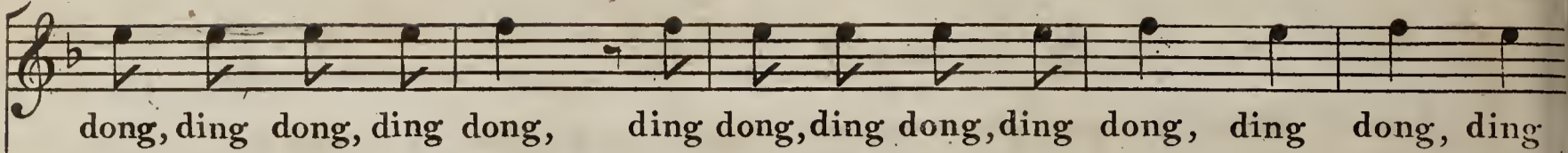
pp
 dong, ding dong, ding dong; ding dong, ding dong, ding dong, ding dong, ding

pp

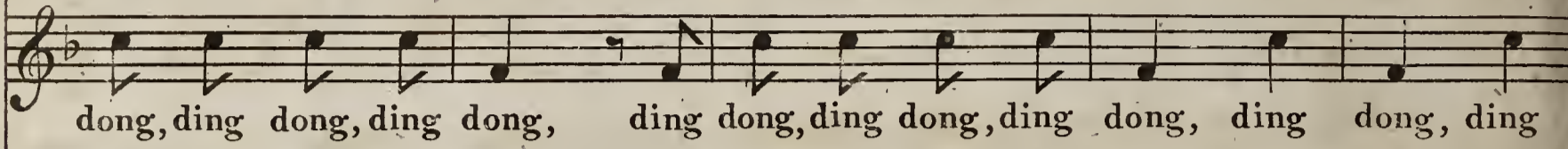
Cres *f*
 dong, ding dong, ding dong, - - - - - ding dong, ding dong, ding

f
 dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

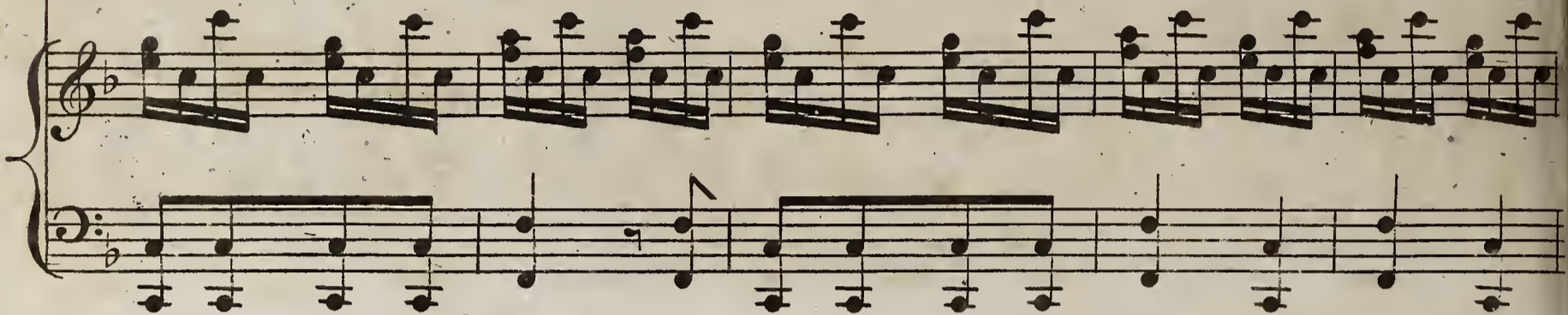
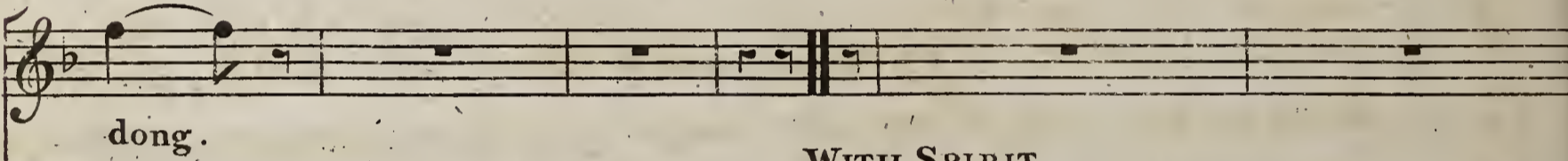
Cres *f*



dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

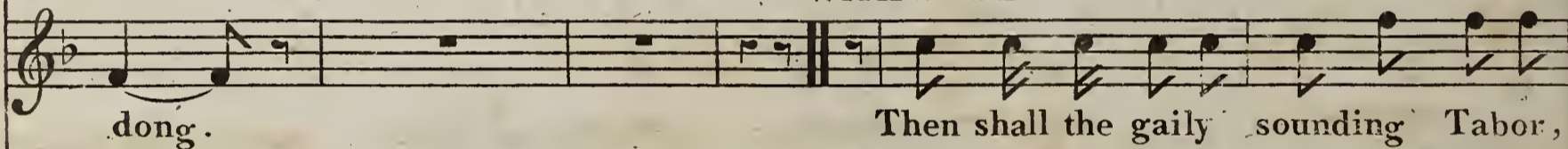


dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

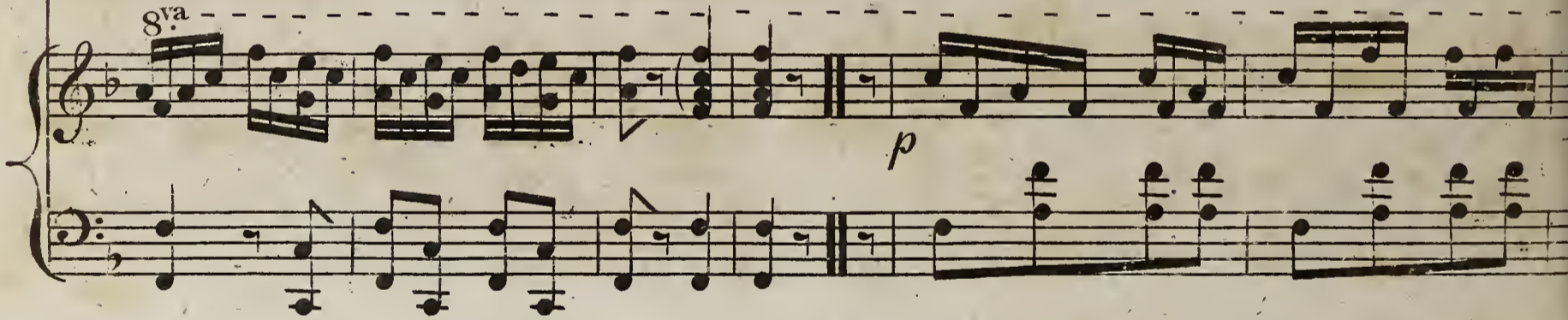
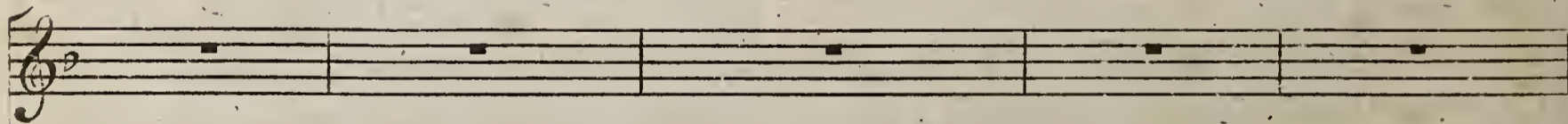
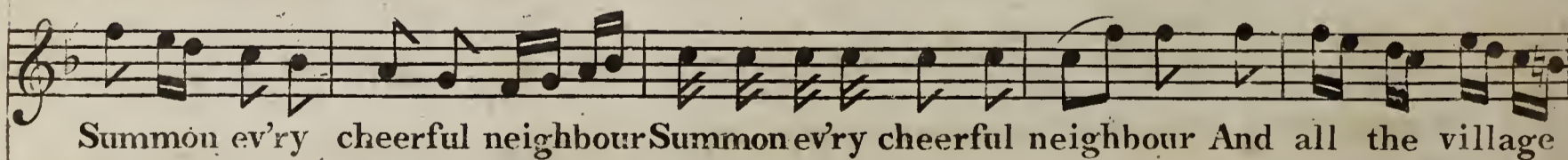



dong.

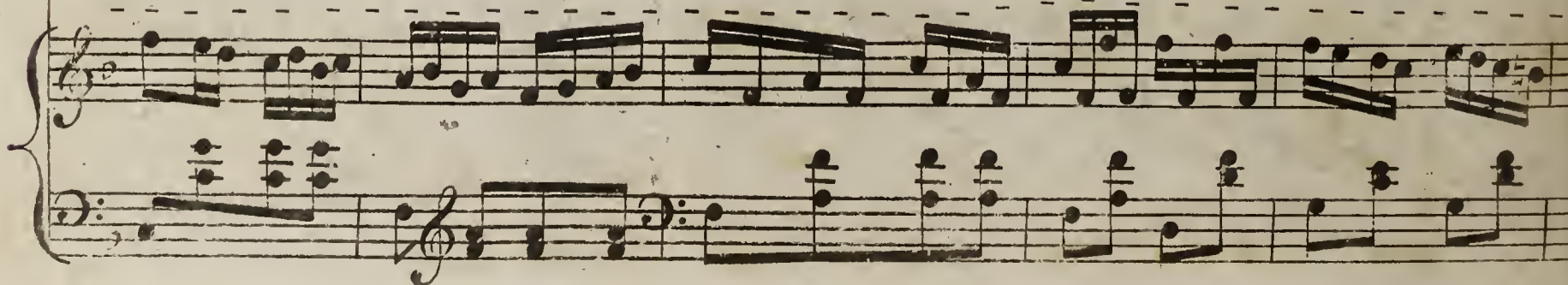
WITH SPIRIT.



dong. Then shall the gaily sounding Tabor,

Summon ev'ry cheerful neighbour Summon ev'ry cheerful neighbour And all the village



No jealousies shall break our rest, No anxious cares or fears molest; But

throng,

ev'ry year the Bells so gay, Shall chime upon our wedding day; ding

ding

dong,ding dong,ding dong,ding dong,ding dong,ding dong; ding

dong,ding dong,ding dong,ding dong,ding dong,ding dong; ding

Cres

f dong - - - - - ding dong, ding dong, ding

f dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

f

dong, ding dong, ding dong, ding dong, ding dong, ding

dong, ding dong, ding dong, ding dong, ding dong, ding

dong, ding dong..

dong, ding dong.

8va

"To Arms!"
 Grand Chorus of Soldiers,
 Finale of the Second Act of the
MANIAC OR SWISS BANDITTI,
 Composed by Henry R. Bishop.

Pr.

London Printed by Goulding, D'Almaine, Potter, & Co. Music Sellers, N.º 2, C. Solo Square, 124, New Bond Str. & 7, Westmorland Str. Du

TEMPO DI
MARCIA.

Tromba Solo. *f.* 3

ALTO *f*
 TENORE
 CORO. To arms, To arms, To arms, pre-

BASSO *f*
 To arms, To arms, To arms, pre-

Tutti *ff.*
 Tromba.

-pare, prepare, pre-prepare, In-va-ding Robbers madly dare As-

-pare, prepare, pre-prepare, In-va-ding Robbers madly dare As-

sail your liberties and laws: A--rise, defend the glorious cause -

sail your liberties and laws: A--rise, defend the glorious cause -

defend the glo-rious cause! A-rise, Arise, A-

defend the glo-rious cause! A-rise, Arise, A-

-rise, Arise, Arise, Arise, defend the glorious cause! To

-rise, Arise, Arise, Arise, defend the glorious cause! To

arms, To arms, To arms - - - - - prepare, prepare, pre-

arms, To arms, To arms - - - - - prepare, prepare, pre-

Tromba *p* *ff*

pare - - - - - Upon th' invaders

pare - - - - - Upon th' invaders

Tromba *p* *Tutti* *pp* *Ped*

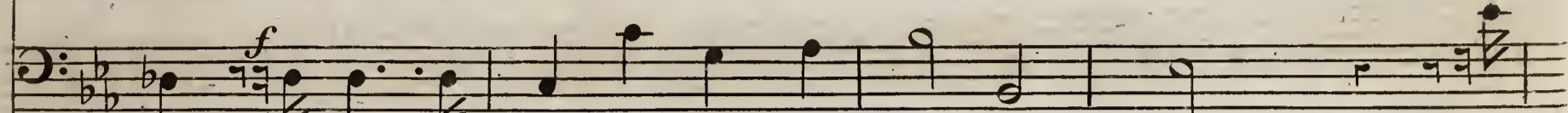
rush! Up-on th' invaders rush! Upon th' invaders rush! Up-on th' invaders.

rush! Up-on th' invaders rush! Upon th' invaders rush! Up-on th' invaders.

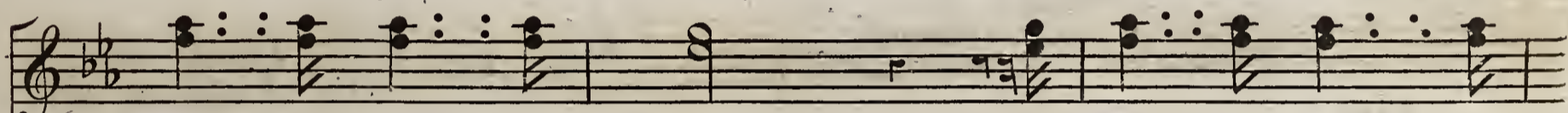
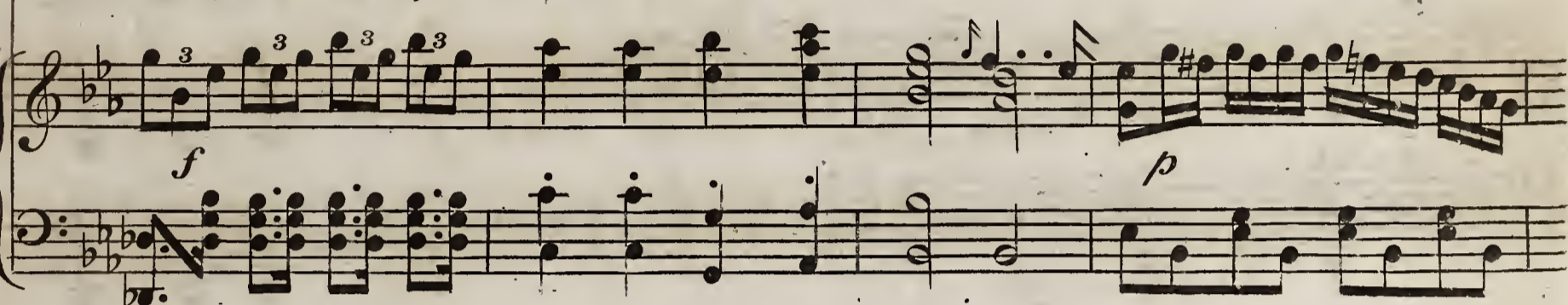
Cres *Cres* *



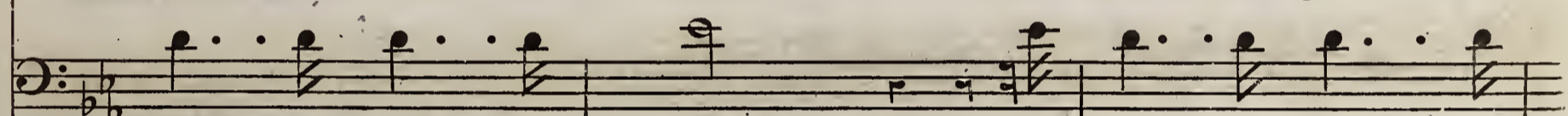
rush, To arms, To arms, at once the Rob-bers crush. To



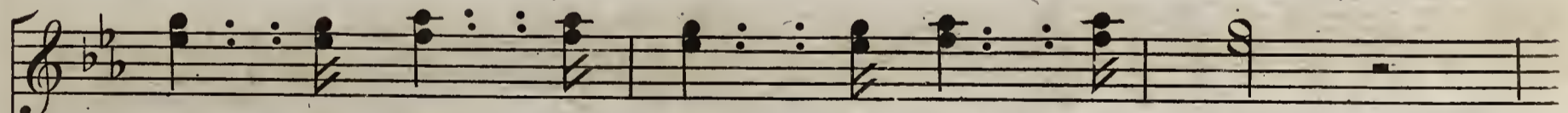
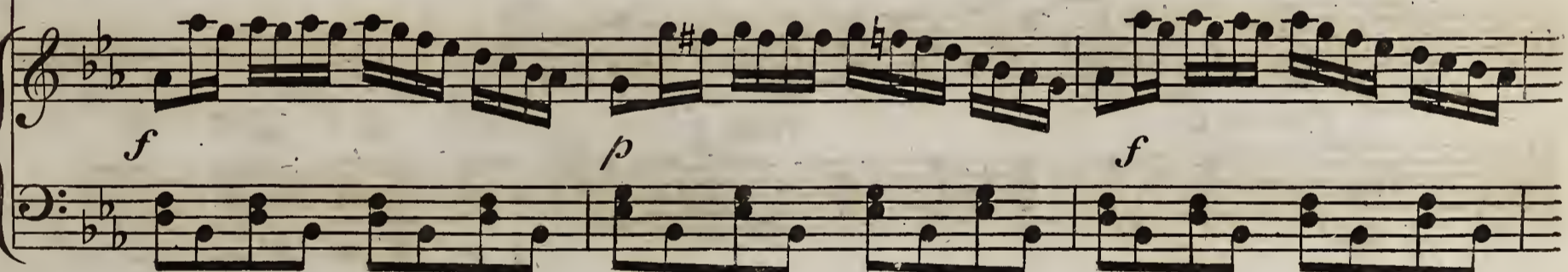
rush, To arms, To arms, at once the Rob-bers crush. To



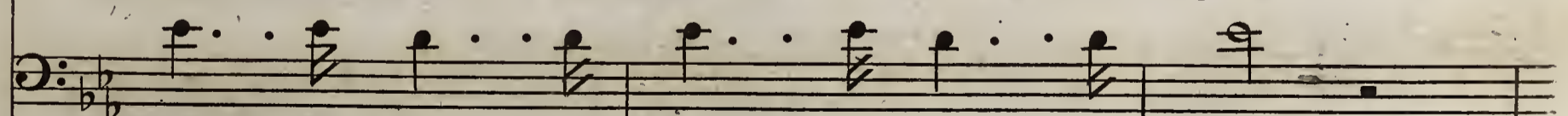
arms, To arms, To arms; pre- pare, pre- pare, pre-



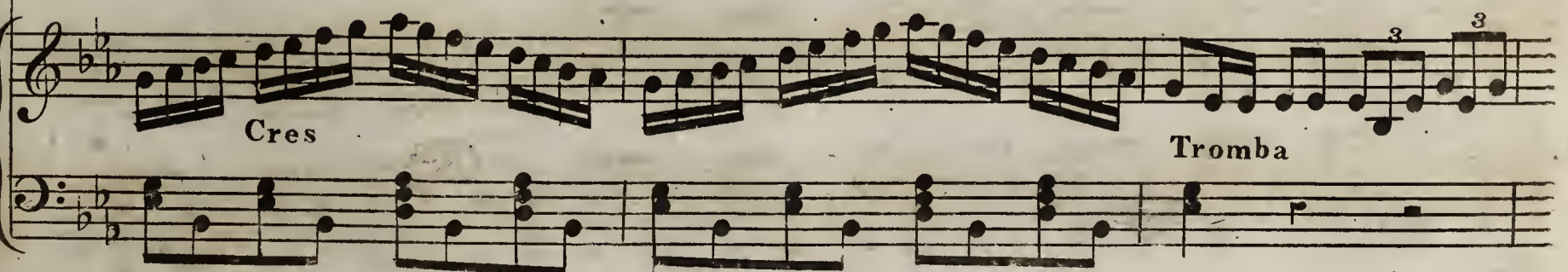
arms, To arms, To arms; pre- pare, pre- pare, pre-



-pare; To arms, To arms, pre- pare, pre- - pare!



-pare; To arms, To arms, pre- pare, pre- - pare!



To arms, pre--pare, prepare, pre--

To arms, pre--pare, prepare, pre--

ff Tutti

-pare; Upon th'invaders rush, Upon th'invaders rush - - - - -

-pare; Upon th'invaders rush, Upon th'invaders rush - - - - -

Clar:

Viole

At once the Robbers crush, At once the

At once the Robbers crush, At once the

p

f

tr
 Rob - - - - - bers crush .

Rob - - - - - bers crush .

ff

Tromba Tromba

The Maniac

"Gomy, Love"

RONDO,

Sung by

Mrs Bishop.

in the

Maniac or Swiss Banditti,

Composed by

HENRY R. BISHOP.

Ent at Stat Hall.

R.

London printed by Goulding, D'Almeida, Potter, & Co Music Sellers, 20, Soho Square, 724, New Bond St, & 7 Westmoreland St Dublin.

ALLEGRETTO
NON TROPPO
PRESTO.

Flute Solo. *p*

Tutti

f

rf *rf* *rf* *rf*

Go my love nor believe that your Claribel's heart, For a moment will ask you to

p

stay, When the stern voice of honor commands us to part, When by duty you're

fp fp f fz p

summon'd a - way, When - by duty you're summon'd a - way

mf f

Yet that fond anxious feelings my

rf rf rf rf p

bosom assail, The throbs of that bosom de-clare; Tho' no fears for your honor or

courage prevail, Yet fears for your safety are there, Yet fears for your safety are

there ----- Go my love, nor believe that your Claribel's heart, for a

moment will ask you to stay; When the stern voice of honor commands us to part, When by

duty you're summon'd a-way, When - by duty you're summon'd a-way.

p *mf* *f*

Go my love, tho' my heart may beat quick, when I hear Of the

rf *rf* *rf* *rf* *p*

dangers and heat of the fight; Yet believe me each pulse that now flutters with.

mf *f*

fear, soon will change to the throb of de-light - - - - - Go my

3

love nor believe that your Claribel's heart, For a moment will ask you to stay; When the

p

stern voice of honor commands us to part, When by duty you're summon'd a-way, When - by

fp fp p

duty you're summon'd a-way, When by du - ty you're summon'd a-way, When by

rf p rf

duty you're sum - - - mon'd a-way .

f f rf rf rf rf

"Tho' I've fish'd all my life,"

DUETT,

Sung by M^{rs} Bland & M^r Mathews.

in the

Maniac or Swiss Banditti,

Composed by

Henry R. Bishop.

Pr.

London, Printed by Goulding, D'Almaine Potter, & C^o Music Sellers, 20, Soho Square, 724, New Bond Street, & 7, Westmorland Str.^t Dublin.

ALLEGRO
VIVACE.

DORY.

Tho' I've fish'd all my life, I ne'er hook'd such a Wife, For Jennet is all my de-sire; Yet to

marry they say, is to jump lack a day! From the frying pan into the

fire, From the frying pan into the fire.

JENNET. ad lib:

Your - - - - hopes your desires, your loves and your fires, Are too

silly to catch me by half; Tho' I live by the sea, you shall

ad lib:

never catch me, For - - - - I never will wed a Sea Calf, For I

never will wed a Sea Calf.

DORY.

But now Beauty's the bait and to nibble's my fate, Oh that Jennet wou'd own I had

caught her; But if no still she says, all the rest of my days, I shall

be like a fish out of water, I shall be like a fish out of water.

JENNET

Half monster half fish, do you think you're a dish, To

merit the smiles of the Fair? Can I e'er hug an Ape, which you

are by your shape - - - - While your manners are those of a Bear, While your

manners are those of a bear.

DORY

So charming a match, you will not soon catch, Think to die an old maid's a dis-

JENNET

Catch fish d'ye see Sir! you shall not catch me Sir! I'm doom'd to be fish for your
- aster; Think to die an old maid's a dis-

mf

master, I'm doom'd to be fish for your master, I'm doom'd to be fish for your master.
- aster, Think to die an old maid's a dis- aster, Think to die an old maid's a dis- aster.

f

Welcome! Welcome Lady fair, Chorus of Robbers

the Solo part sung by

M^{RS} BISHOP,

in the *Maniac or Swiss Banditti*,

Composed by Henry R. Bishop.

Pr.

London, Printed, by Goulding D. Almaine Petter & C^o 2 C. Siclie Square 12 New Bond Str^t & 7 Westmorland Str^t, Dublin

**ALLEGRO
CON FUOCO**

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'ALLEGRO CON FUOCO'. Dynamics include 'f' and 'fz'.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). Dynamics include 'fz'.

ALTO

Musical notation for the Alto vocal line, consisting of a single staff in 2/4 time. The key signature has one flat (B-flat). Dynamics include 'f'.

Welcome! wel - come Lady fair, Welcome to the foes of care; Welcome La - - - dy

TENORE

Musical notation for the Tenor vocal line, consisting of a single staff in 2/4 time. The key signature has one flat (B-flat). Dynamics include 'f'.

Welcome wel - - come Lady

BASSO

Musical notation for the Bass vocal line, consisting of a single staff in 2/4 time. The key signature has one flat (B-flat).

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). Dynamics include 'f'.

fair, to --- the foes of care, Wel - - - - - come, Wel - - come,

fair, Welcome to the foes of care, Welcome La - - - dy fair, to. - -

Welcome wel - - - come Lady fair, Welcome

to the foes of care; Here no sorrow's e-ver found, Here no sor - - - -

--- the foes of care; Here no sor - - - - rows' Here no sorrow's e-ver

to the foes of care; Here no sorrow's ever found, Here no sorrow's e-ver

- - rows', Welcome, welcome, welcome, welcome,

found; Welcome, welcome, welcome, welcome,

found; Welcome, welcome, welcome, welcome,

Welcome, wel - - come un - - der - ground.

Welcome, wel - - come un - - der - ground.

Welcome, wel - - come un - - der - ground.

CLARIBEL.

Trai - - tors! Trai - - tors your fury I de - fy!

LARGO.

ANDANTINO.

Be - hold me thus prepar'd to die! Be - hold me thus pre -

ALLEGRO MODERATO

par'd - - to die! My limbs in fet - ters you may bind, You

chain - - - - my

can - - not, cannot chain - - - - my mind; you cannot, you

cannot, you cannot chain my mind: My limbs in fet - ters

- - - - not chain - - - - my

you may - bind, You can - - - - not chain - - - - my

mind, you can - - not chain - - - - my

mind, You can - - not chain - - - - my

mind, You can - not chain my mind, You can - - - not

chain my mind - - Wel - - come

CORO. Unis: *f*

Trai - - - tors. your fu - - ry I - - de - - fy!

welcome Lady fair Wel - - come

ad lib:

Traitors your, fu - ry I de - - - fy!

to the foes of care.

ALTO.

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

TENORE.

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

BASSO.

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Drink with us and laugh and play, Thus thus we live and pass the day:

Drink with us and laugh and play, Thus we live and pass the day:

Drink with us and laugh and play, This we live and pass the day:

Drink with us and laugh and play, Thus thus we live and pass the day:

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Mirth and Beauty is our boast, 'Tis the gay free-booter's toast;

Drink with us and laugh and play, Thus thus we live and pass the day:

Drink with us and laugh and play, Thus we live and pass the day:

Drink with us and laugh and play, Thus we live and pass the day:

Welcome! welcome La - dy fair, Welcome to the foes of care;

Welcome! welcome La - dy fair, Welcome to the foes of care;

Welcome! welcome La - dy fair, Welcome to the foes of care;

CLARIBEL

Traitors! Traitors your fury I de - fy! Be - hold - - - me thus - - pre -

par'd - - - to die! My limbs in fetters you may bind, you

ALTO. *p* *S* *f* *p* *S* *f* *S*

TENORE.

BASSO. Wel - - - come, welcome La - - - dy fair,

Wel - - - come, welcome La - - - dy fair,

cannot, you can - - - not chain my mind, you can - - - not

ppp Welcome to the foes of care; Welcome to the

ppp Welcome to the foes of care; Welcome to the

chain - - - my mind.

foes of care.


foes of care.

CORO

ALTO *pp* Mirth and Beauty is our boast, 'Tis the gay free--boo-ters toast.

TENORE *pp* Mirth and Beauty is our boast, 'Tis the gay free--boo-ters toast

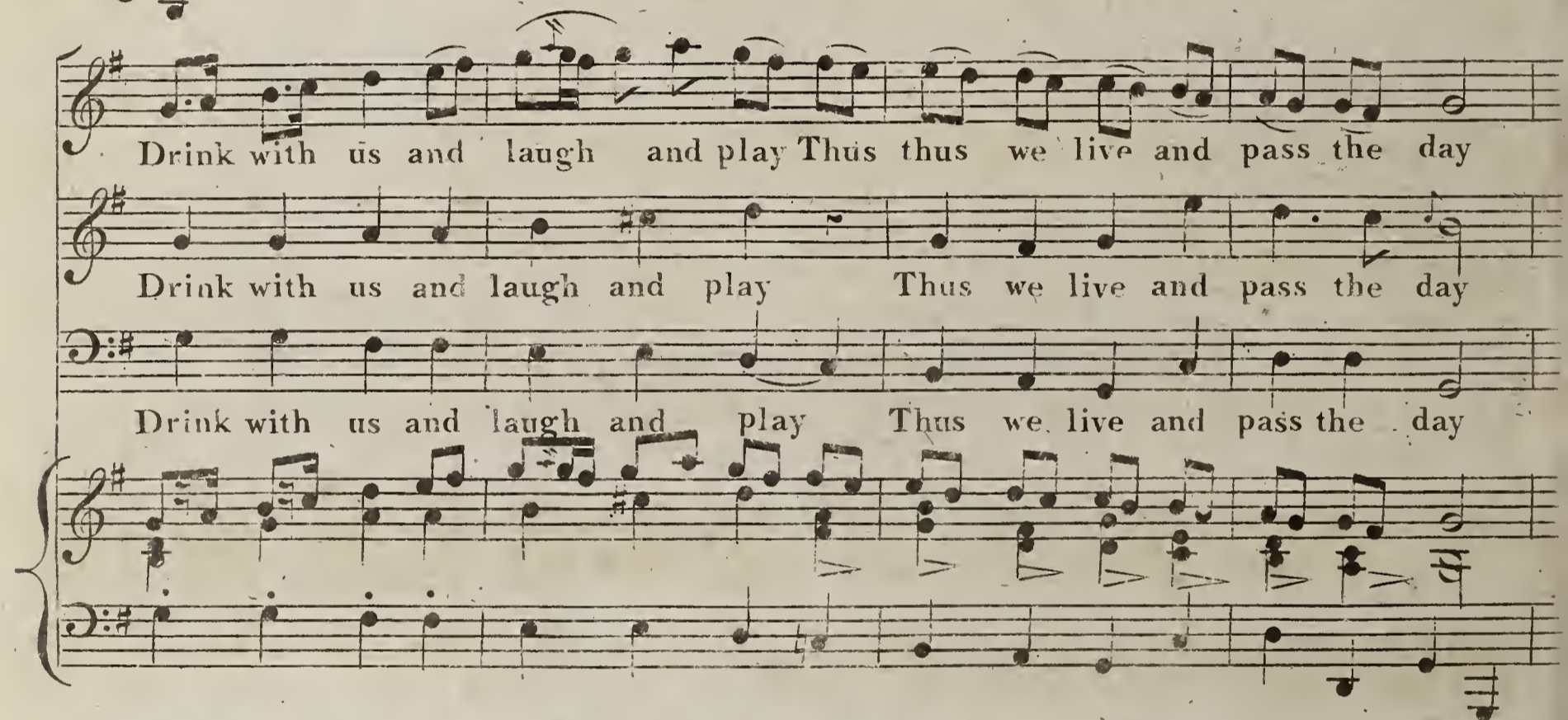
BASSO *pp* Mirth and Beauty is our boast, 'Tis the gay free--boo-ters toast



Drink with us and laugh and play Thus thus we live and pass the day

Drink with us and laugh and play Thus we live and pass the day

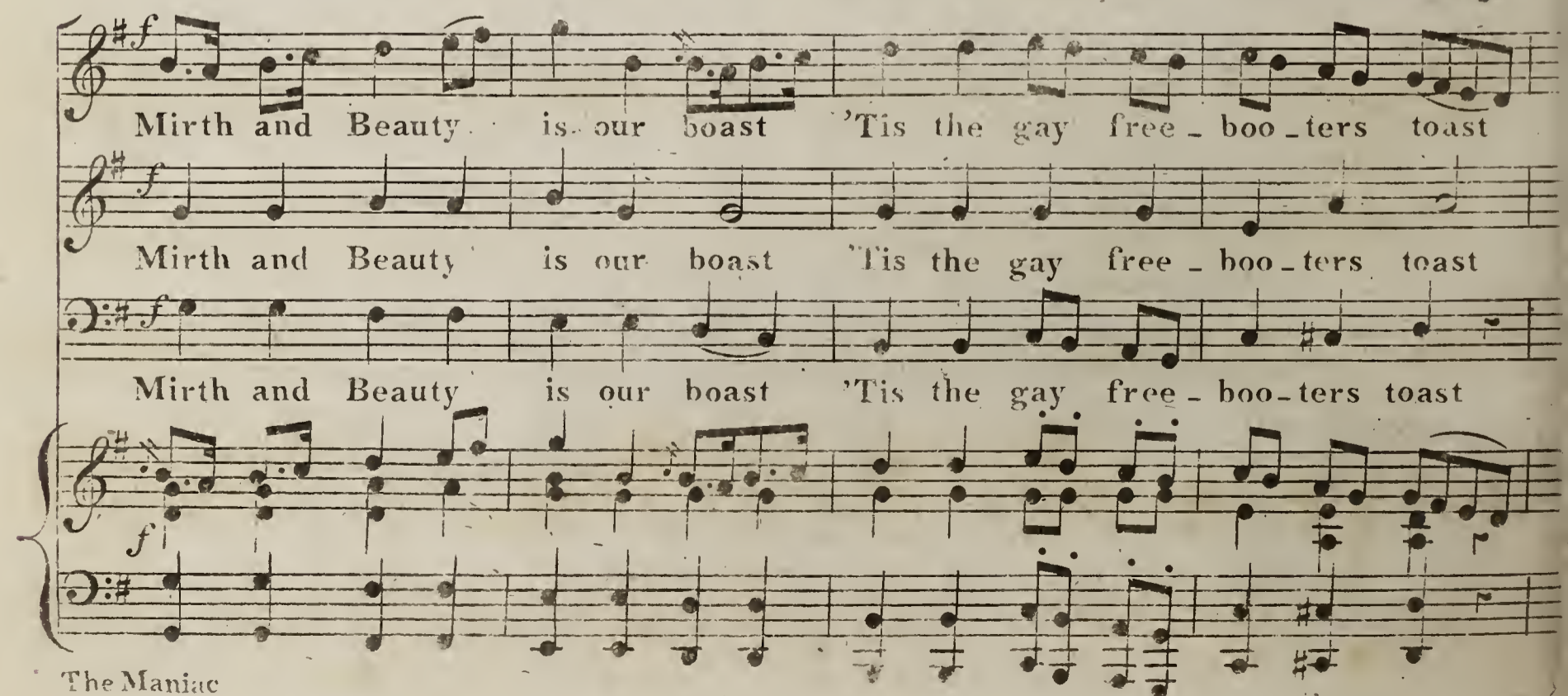
Drink with us and laugh and play Thus we live and pass the day



f Mirth and Beauty is our boast 'Tis the gay free-boo-ters toast

f Mirth and Beauty is our boast 'Tis the gay free-boo-ters toast

f Mirth and Beauty is our boast 'Tis the gay free-boo-ters toast



Drink with us and laugh and play Thus Thus we live and pass the day

Drink with us and laugh and play Thus we live and pass the day

Drink with us and laugh and play Thus we live and pass the day.

rf rf rf rf rf rf

8

Welcome wel - - - - - come La - dy fair - - - My

Welcome welcome La - dy fair welcome La - dy fair

Welcome welcome La - dy fair welcome La - dy fair

CLARABEE

limbs - - - in fet - - - ters

limbs - - - in fet - - - ters you - - - may bind - - - you

pp welcome welcome welcome welcome

pp welcome welcome welcome welcome

My limbs - in fet - ters

can - not can - - not chain my mind My limbs - - in fet - - ters

ALTO

ALTO Tacet !

TENORE

pp

wel - come to the foes of care welcome welcome

fp fp fp fp fp fp f p

chain

you - - may bind - - You can - not can - not chain - - -

ALTO

f

f

welcome welcome wel - come to the foes - - - -

fp fp fp fp fp

can - - not

tr. *tr.*

my mind can - not chain my mind can - not

of - - - - - care to the foes of care to the

of - - - - - care to the foes of care to the

f *p* *f* *p*

can - - - not

can - - not chain my mind.

foes of care

foes of care

f *ff*

The Thunder that around me roll

Sung by

Mr Philipps,

in the

MANIAC OR SWISS BANDITTI,

Composed by

Henry R. Bishop.

Pr

London Printed by Goulding, D'Abmaine, Potter, & C. Music Sellers, 20, Soho Square | 24, New Bond Str: & 7, Westmerland St. Dublin

ALLEGRO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (pp) dynamic marking. The melody in the treble clef is characterized by a series of eighth-note patterns, while the bass clef provides a steady accompaniment.

The second system continues the musical piece. It maintains the same key signature and time signature. The treble clef part features more complex rhythmic patterns, including some sixteenth-note runs, while the bass clef part remains a consistent accompaniment.

The third system of music includes a crescendo (Cres) marking. The treble clef part shows a clear upward melodic movement, with notes becoming more densely packed as the piece progresses. The bass clef part continues its accompaniment role.

The fourth and final system of music on this page features a fortissimo (ff) dynamic marking. The treble clef part is highly active with many sixteenth notes, creating a sense of intensity. The piece concludes with a final cadence in both staves.

H. CLEVELAND.

Ye Thunders that around me roll - - - - -

pp

Ye lightnings that in vengeance glare - - - - -

mf *rf* *rf* *f*

Ye mock the transport of my soul, And imitate and

piu dolce
f *f* *dolce*
Clar.

imitate my wild - - my wild de - spair.

disperrato
come la voce *ff* *ff* *rf*

Dol
Violini *rf* *pp*
Wind Inst.

Dol
Soon shall your fu - - ry sink to rest, Not so shall this sad
Stacc:

heart re - - - pose; The tem - - pest ra - - - ging in my
f *p* *f* *p*

breast, A fier - - cer lon - - - ger con - - flict knows, The tempest
Cres *p* smorz:

raging in my breast, A fier - cer longer conflict knows.
f *p* *f* ten. Thunder

ALLEGRO MOLTO

Then thunders rage - - - - - and roar thou batt'ling wind, For

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo is marked 'ALLEGRO MOLTO'. The lyrics are 'Then thunders rage - - - - - and roar thou batt'ling wind, For'. The piano part begins with a forte (*f*) dynamic and includes a dynamic shift to piano (*p*) towards the end of the system.

what your storms to tempests of the mind, to tempests of the mind, to

The second system continues the vocal line and piano accompaniment. The lyrics are 'what your storms to tempests of the mind, to tempests of the mind, to'. The piano part features a series of dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

tempests of the mind - - - - - to tem - - pests

The third system continues the vocal line and piano accompaniment. The lyrics are 'tempests of the mind - - - - - to tem - - pests'. The piano part starts with a forte (*f*) dynamic and includes a dynamic shift to piano (*p*) in the latter half of the system.

of the mind - - - - - to tem - - pests of - - the

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'of the mind - - - - - to tem - - pests of - - the'. The piano part starts with a forte (*f*) dynamic and includes a dynamic shift to piano (*p*) in the latter half of the system.

mind - - - of - - - the mind!

Cres *f*

Dol: *mf* Dol:

Clar Soon shall your fu - - - ry sink - - - to rest, Not

so shall this sad heart re - - - pose; The tem - - - pest raging

f

in my breast, a fier - cer lon - - - ger con - flict knows.

p f fp fp fp fp f Thunder

Then Thunders rage - - - - - and roar thou batt'ling wind, For

f

what your storms to tempests of the mind; For what your storms to

Tempests of the mind - - to - - tem - pests of the mind,

Piu Presto

mf *f* *f*

To tem - pests of the mind, To tem - - pests

p *f* *p*

of the mind to tempests to tempests of the mind to

rf

tempests to tempests of the mind of the mind

rf

of the mind of the mind. ad lib:

Cres ff ff

of the mind of the mind.

"Now the Days of Grief are o'er"
Finale

Sung by Mrs. Bishop, Mr. Blanc, Mr. Philipp,
& Chorus of Peasantry,

in the **MANIAC OR SWISS BANDITTI,**

Composed by Henry R. Bishop.

Pr

London, Printed, by Goulding, Dalmaine, Potter, & Co. Music Sellers, 20, Soho Square & 24 New Bond Str. & 7 Westmead Str. Dublin

Allegro Vivace.

for. gva.

for.
CORO:

Now the days of grief are o'er, Days of joy shall smile once more, &

Now the days of grief are o'er, Days of joy shall smile once more,

for.

Mirth each blessing shall restore, With Happiness re - turn - - - - ing - - - -

Soli.

Soli.

Mirth each blessing shall restore, With Happiness re - turn - - - - ing - - - -

Fag:

Let the strain of joy flow round, E...cho shall re...peat the sound, For
M^r. Phillips.

Let the strain of joy flow round, E...cho shall re...peat the sound, For

pia. *for.* *pia.* *for.*

she that long was lost is found, For she that long was lost is found, And

she that long was lost is found, For she that long was lost is found, And

p *pia. e stacc.*

there's an end of mourn...ing, And there's an

there's an end of mourn...ing, And there's an

Cres.

CHORUS. *for.*

end of mourn . . . ing . Now the days of

end of mourn . . . ing . Now the days of

Cres. *for.*

grief are o'er, days of joy shall smile once more, And mirth each bless--ing

grief are o'er, days of joy shall smile once more, mirth each bless--ing

shall restore, with happi-ness re . . . turn . . . ing . . . With

shall restore, with happi-ness re . . . turn . . . ing . . . With

hap-pi-ness re - - turn - - ing, With hap-pi-ness re - - turn - - ing, And mirth each
 hap-pi-ness re - - turn - - ing, With hap-pi-ness re - - turn - - ing, And mirth each blessing
8ve
ff *loco.*

bles - - - ing shall re - - - store - - , With hap-pi-ness With
 shall restore, And mirth each bless-ing shall restore, With hap-pi-ness With
rf

hap-pi-ness, With happiness re - - turn - - ing, With happi- - ness, With happi- - ness, With
 hap-pi-ness, With happiness re - - turn - - ing, With happi- - ness, With happi- - ness, With
rf *rf* *rf* *rf* *rf*

8ve

happi-ness re- turn- ing, With hap- pi- ness re- turn- ing, With happi- ness re-

happi-ness re- turn- ing, With hap- pi- ness re- turn- ing, With happi- ness re-

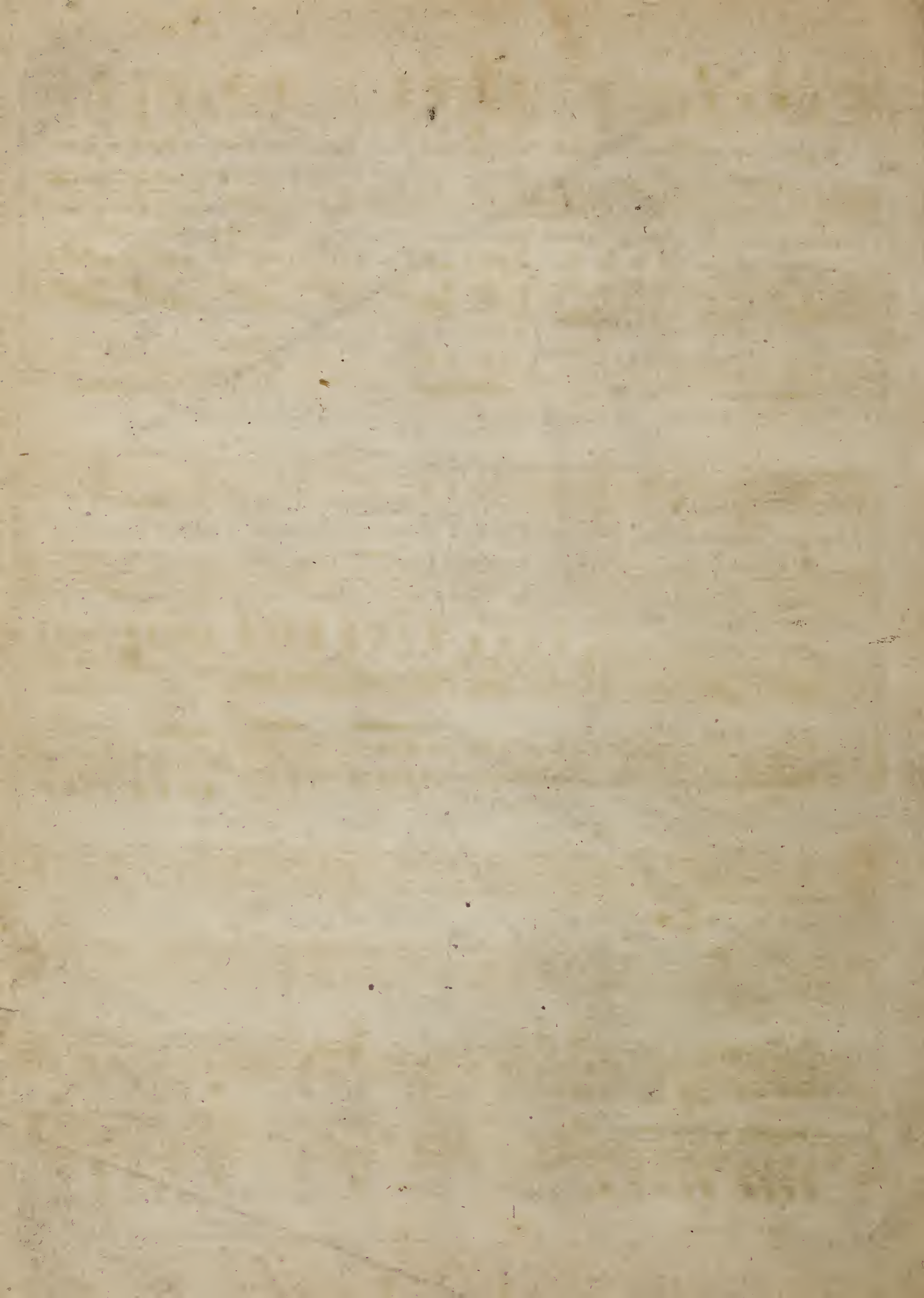
rf

- turn- ing, With hap- pi- ness re- turn- ing

- turn- ing, With hap- pi- ness re- turn- ing

Ped: * Ped:

* *



BOSTON PUBLIC LIBRARY



3 9999 06384 080 3

